



From "ORIENTAL RUGS"  
By JOHN KIMBERLY MUMFORD  
By courtesy of the publishers, CHARLES SCRIBNER'S SONS

TO BE EXHIBITED

AT THE NEW YORK ART GALLERIES, 306 FIFTH  
AVENUE, NEW YORK, SATURDAY, APRIL  
25, 1908, AT THE DAY OF SALE

A Collection  
OF  
Asianic Floor Coverings

BY  
John Kimberly Mumford

MASTERS OF "CRYSTAL ROCK"

(SERIENBILDS)

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AT A LIMITED PUBLIC SALE

ON THE EVENINGS OF WEDNESDAY

APRIL 25, 26, 27

AT THE NEW YORK ART GALLERIES



ORIENTAL RUGS  
FORMERLY MUM  
CHAPMAN

TO BE EXHIBITED

AT THE FIFTH AVENUE ART GALLERIES, 366 FIFTH  
AVENUE, NEW YORK, FROM SATURDAY, APRIL  
TWENTY-FIRST, UNTIL THE DAY OF SALE

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A Collection  
OF  
Asiatic Floor Coverings  
BY  
John Kimberly Mumford

AUTHOR OF "ORIENTAL RUGS"

(SCRIBNER'S)

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UNRESTRICTED PUBLIC SALE

TO BE HELD ON THE AFTERNOONS OF WEDNESDAY,  
THURSDAY, FRIDAY AND SATURDAY, APRIL 25, 26, 27  
AND 28, 1906, AT THE FIFTH AVENUE ART GALLERIES

*JAMES P. SILO, AUCTIONEER*



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## CONDITIONS OF SALE

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1. The highest bidder to be the buyer, and if any dispute arise between two or more bidders the lot so in dispute shall be immediately put up again and resold.

2. The purchasers to give their names and addresses and to pay down a cash deposit, or the whole of the purchase money *if required*, in default of which the lot or lots so purchased to be immediately put up again and resold.

3. The lots to be taken away at the buyers' expense and risk upon the conclusion of the sale, and the remainder of the purchase money to be absolutely paid or otherwise settled for to the satisfaction of the auctioneer, on or before delivery, in default of which the undersigned will not hold himself responsible if the lots be lost, stolen, damaged or destroyed, but they will be left at the sole risk of the purchaser.

4. The lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the buyers' expense and risk, within Two Days from the sale, THE FIFTH AVENUE ART GALLERIES not being responsible for the correct description, genuineness or authenticity of, or any fault or defect in, any lot, and making no warranty whatever.

5. To prevent inaccuracy in delivery and inconvenience in settlement of the purchases, no lot can on any account be removed during the sale.

6. If, for any cause, an article purchased cannot be delivered in as good condition as the same may have been at the time of its sale, or should any article purchased thereafter be stolen or misdelivered or lost, the undersigned is not to be held liable in any greater amount than the price bid by the purchaser.

7. Upon failure to comply with the above conditions the money deposited in part payment shall be forfeited, all lots uncleared within the time aforesaid shall be resold by public or private sale, without further notice, and the deficiency, if any, attending such re-sale shall be made good by the defaulter at this sale, together with all charges attending the same. This condition is without prejudice to the right of the auctioneer to enforce the contract made at this sale, without such re-sale, if he thinks fit.

*THE FIFTH AVENUE ART GALLERIES are in no way responsible for the charges or manner of delivery of goods purchased at their sales.*

JAMES P. SILO, Auctioneer.

## ORDER OF SALE.

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The collection will be exhibited on the afternoon of Saturday, April 21st, and on every succeeding day up to and including the days of sale. The sale will begin at 2:30 o'clock on the afternoon of Wednesday, April 25th, and will be resumed each succeeding afternoon at 2:30 o'clock, up to and including Saturday, April 28th.

## INTRODUCTORY.

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In connection with the collection of floor coverings—something over five hundred in number—which is herewith turned over to the Fifth Avenue Art Galleries for disposal, it is perhaps well to make some brief observations, which the rugs themselves suggest.

When the Russians invaded the country about the southern shores of the Caspian Sea, they found even the poorest inhabitants using for the most humble domestic purposes Persian vessels and plate of *reflet metallique* and old blue, eight hundred, nine hundred and even a thousand years old. To-day the Persian ware stored in the cabinets of Russian officers and their friends, not to mention what has been turned over to the government and sold into public and private museums of Europe, is probably of sufficient value to ransom a very respectable king. To-day, also, nothing of the sort, by any assiduity in search, is to be discovered throughout the length and breadth of Mazanderan, nor a far way to the south of it either. Yet it was not so many years ago that these treasures were rescued from the mud-houses of the Persian peasants and the *kibiikas* of migratory Turkomans about the malarious mouths of the Giurgen.

It is only a turn of the wheel since the Russian railway was finished, traversing the cheerless Yomud territory to the east of the Caspian. Five years ago I secured two old Yomud rugs from a bale, the remainder of which was a mass of tatters. One of these pieces was used as a color plate in the book, "Oriental Rugs," and is here offered for sale, with other plate originals. From that day to this I have not seen a good bale of antique Yomuds. It is the same thing in the Khiva and Bokhara Khanates, the same thing in Turkey, the same thing in Persia, north and south, the same in Afghanistan and Beluchistan, the same along the borders of the Red Sea, down to the gates of Damascus.

Where the locomotive blackens the sky, the German drummer with his aniline dye samples is the first passenger, and the German artist, coming out to draw designs for Persian looms, is the second. Persia is even now being covered with a network of rails from Julfa and Enseli to the Indian Ocean, from the Shat-el-Arab to the last ragged outpost smoking his *tumbeki* on the borders of Khorasan. Within two years two railroads will be in operation from Constantinople into Persia, cutting the heart of Kurdistan—Kurdistan, whose mountains have mocked at invasion since the days of Alexander, and whose weavings have preserved more tenaciously than all others the character which brought them renown. We are seeing the last of the old-time Oriental rug, the purest and perhaps most perfect expression of all the panoramic life and profound artistic impulse of Asia.

Professor Denman W. Ross of Harvard, curator of textiles for the Boston Museum, said a few weeks ago while showing me an ancient khilim, upon an easel in his home in Cambridge: "Within an incredibly few years these things will have vanished and we shall have only the most incomplete and fragmentary record of them. It is lamentable, for they are the perfect utterance of an art



which is a distinct and immense part of world history and which is passing out of existence under our very eyes." Every person conversant with the subject must recognize the truth of this declaration.

And from the delight which extraordinary coloring and pregnant design afford, there is a step further in studying and selecting rugs—what seems to me the most significant and satisfying phase of the whole thing, namely, the ethnological one. To trace in these weavings, as one easily can, the great race movements of Asia, to study ancient history in comparatively modern handiworks, is a fascinating business, but to do it and at the same time gratify to the full one's artistic instinct, to become possessor of things which must evoke the admiration of others, and things which, viewing them from a purely material point, are growing in rarity and tangible worth at a very rapid rate, seems to me all that man or woman can expect to extract from one's mania. The beauty of it is that these Eastern weavings have such amazing durability, and that down to the very last stage of dilapidation they are of use.

Of the collection to be offered here I desire to speak only with conservatism, with accuracy and with candor. Nine-tenths of these rugs are genuinely old; three fifths of them I know it will be out of the question to replace four or five years hence, and perhaps one-half of them it has already become practically impossible to duplicate. Of the larger carpets some are antique and immensely rare; some are pure native products of a more recent date, and upon a limited number scientific processes have been used to tone down the colors, a system which modern decoration, with its prevalence of neutral tints—coupled with the absolute dearth of antique fabrics\*in anything like the sizes required—has made quite unavoidable. An almost fabulous demand has made it necessary to develop and perfect these processes, to the end that the practical value of the fabric be not impaired.

In my judgment, the only crime and the only fault with regard to these toned or "washed" carpets lies not in offering a washed fabric for sale, but in declaring to an inexperienced purchaser that it is genuinely old and that the softening of its colors is due to the passage of the years—or centuries. It is this in the main that has brought the "washing" of rugs into disrepute. There can be, of course, no doubt that the "antique" rug is more to be desired, but what confronts the average purchaser is distinctly a condition, and not a theory, a fact that will obtain with greater force hereafter.

To return, for a final word, to the collection here presented. It has been made with a view to illustrating in its scope as nearly as possible the whole range of Asiatic floor coverings, and to do it, moreover, with rugs that possess the attributes of beauty, genuineness, rarity, unquestionable utility. And as it stands, I believe there is no piece in the collection which is not in its class worthy, sound and above all honest reproach.

JOHN KIMBERLY MUMFORD.

# CATALOGUE



FIRST AFTERNOON'S SALE  
WEDNESDAY, APRIL 25th, 1906

Beginning at 2.30 o'clock

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- No. 1—SEHNA KHLIM, 6 feet 3 inches by 4 feet.  
A soft shade of red, and a pure, old-fashioned Ardalan design.
- No. 2—BELUCHISTAN MAT, 5 feet 8 inches by 3 feet 6 inches.
- No. 3—RUG OF CHINESE TURKESTAN, 7 feet 4 inches by 3 feet 10 inches.
- No. 4—ANATOLIAN SEDJADEH, 7 feet by 2 feet 7 inches.  
The color effect produced by this display of the great "pear" devices on red background is fully equal to that of the most luminous Samarkand silks. Anatolian rugs of this type are seen rarely now, even in the Asia Minor bazaars.
- No. 5—OLD KAZAK RUG, 8 feet 8 inches by 4 feet 2 inches.  
Its softness of color, varying from a pale blue to a pronounced vernal green, all offset against the white of the opposite side, affords a tone which can hardly be surpassed. In perfect key with it are the camel's-hair medallions and the soft rose of the central field.
- No. 6—BELUCHISTAN RUG, 5 feet 2 inches by 4 feet.  
The bold central pattern is noticeable; likewise the animal devices repeated in the broad border upon a camel's-hair ground.
- No. 7—OLD HERAT MAT, 5 feet 1 inch by 3 feet.  
Khorassan fabrics of this type are rarely found so small. The light patterns stand out with fine definition against the blue background.
- No. 8—OLD SHIRVAN PRAYER RUG, 5 feet by 3 feet 8 inches.  
No fabrics in Asia are brighter or more jewel-like in character than these small white-ground prayer rugs of the Shirvan khanate.
- No. 9—OLD RUG OF KURDISTAN, 6 feet 3 inches by 4 feet.  
For rarity this rug is exceptional.
- No. 10—TURKOMAN DJIJIM, 5 feet 10 inches by 3 feet 8 inches.

- No. 11—BELUCHISTAN SEDJADEH, 6 feet 5 inches by 4 feet 8 inches.  
Follows the oldest and best fashion of Beluchistan. The heavier fabrics of this weave, in which this design most often occurs, show a density of texture which bears out the supposition that the weavers, as well as the design, had their origin in far western Persia.
- No. 12—OLD PRAYER KHILIM, 7 feet 7 inches by 4 feet 8 inches.  
Consisting of three prayer panels. This form probably originated in Central Asia. It is found in the rugs of Samarkand. Notice the hands rudely woven in the spandrels of the central arch.
- No. 13—OLD KAZAK RUG, 7 feet 4 inches by 3 feet 4 inches.  
A praiseworthy bit of Kazak workmanship. Its most attractive feature is perhaps the yellow border with its pattern of changing blues. The light blue center has all the quality of a heavily set bit of turquoise.
- No. 14—PAIR OF KURDISH KINARI, 13 feet 8 inches by 2 feet 9 inches; 14 feet by 3 feet.  
The color arrangement is peculiar.
- No. 15—SHIRVAN KHILIM, 9 feet 9 inches by 5 feet 2 inches.
- No. 16—SARAWAN KURD RUG, 9 feet by 4 feet 1 inch.
- No. 17—BELUCHISTAN MAT, 5 feet 4 inches by 3 feet.
- No. 18—FINE KHORAMABAD RUG, 9 feet 5 inches by 5 feet.  
Superb rose color and good textile quality. The new web at the ends is bestowed upon rugs which are prized by their owners.
- No. 19—RUG OF KURDISTAN, 7 feet 6 inches by 3 feet 5 inches.  
A mountain product.
- No. 20—SOUMAK CARPET, 9 feet 8 inches by 6 feet 7 inches.  
Admirable coloring, the small yellow medallions lending a great deal of brightness.
- No. 21—SULTANABAD CARPET, 10 feet by 8 feet 4 inches.  
Bright and cheerful in color. A serviceable rug.
- No. 22—AFGHAN CARPET, 9 feet 8 inches by 7 feet 9 inches.  
Of a brighter color than the majority of this weave.
- No. 23—BOKHARA CAMEL TRAPPING, 6 feet 2 inches by 1 foot 9 inches.
- No. 24—SMALL RUG OF KURDISTAN, 4 feet 4 inches by 3 feet 1 inch.  
Of very heavy texture, and the finest of wool. Exquisite rose ground.







No. 343.





- No. 25—KURDISH RUG, 10 feet 8 inches by 4 feet 9 inches.  
A gigantic presentation of the "tree of life" in the center.
- No. 26—SHIRVAN SEDJADEH, 4 feet 11 inches by 4 feet 4 inches.  
A thorough fabric. Unusual for its square proportion.
- No. 27—YOMUD KALI, 12 feet 9 inches by 7 feet.  
Not of great age, but perfect in a technical way.
- No. 28—VERY OLD RUG OF FERAGHAN, 16 feet 7 inches by 7 feet.  
In not one of a thousand of the pure Feraghan fabrics will be found such treatment of the Herat pattern as is here shown. It is used practically as a ground upon which are introduced a series of medallions and half medallions of a pure floral character, such as might emanate from the designers of Djushaghan. With this elaborate treatment of the center there appears a white-ground border, most infrequent in the Feraghans, and with a pattern in which green strongly predominates. A marked liveliness results from the use of these foreign elements, which puts the carpet in a class almost by itself.
- No. 29—BELUCHISTAN PRAYER RUG, 4 feet 6 inches by 2 feet 8 inches.
- No. 30—SHIRVAN DJIJIM, 10 feet by 4 feet.
- No. 31—KURDISH STRIP, 11 feet 9 inches by 4 feet 3 inches.  
Unusual display of green in the ground combined with a fine yellow border. Very heavy.
- No. 32—SARUK SEDJADEH, 6 feet 8 inches by 4 feet 4 inches.  
The soft camel's-hair tone of the corners and border ground offsets the strong definition of the center.
- No. 33—OLD CARPET OF HEREZ, 10 feet 7 inches by 9 feet 8 inches.  
These fabrics came to America in considerable numbers at one time, but of late years have almost disappeared. The design is eccentric.
- No. 34—SAVALAN CARPET, 12 feet by 7 feet 5 inches.  
The central pattern, a version of the Djushaghan, is converted into a series of small medallions by the color, emphasis being given to the defining lines in yellow.
- No. 35—OLD BELUCHISTAN CARPET, 11 feet by 6 feet 7 inches.  
The red is similar to that of the Turkoman rugs, and the design, compact, though it is of the symbols of many races, is rich and beautifully coördinated. The wool has a remarkable luster.
- No. 36—KURDISH MAT, 4 feet 6 inches by 3 feet 1 inch.

- No. 37—OLD ASIA MINOR PRAYER KHILIM, 4 feet 7 inches by 3 feet 4 inches.  
The design is rude and eccentric. The colors strong, without harshness.
- No. 38—SHIRVAN SEDJADEH, 5 feet 10 inches by 4 feet 5 inches.  
Another interesting product of Shirvan, related to No. 15. The red border with repeated devices of blue are an added mark of elaboration, since the knots have been woven alternately in red and black instead of solid red.
- No. 39—HEAVY KURDISH SEDJADEH, 5 feet 6 inches by 4 feet 2 inches.  
An immensely stout fabric of the Zagros. The delicate colors employed are most deceptive. Notice the working out of the large "pear" pattern, which is used in alternation with the lancet leaf devices.
- No. 40—ECCENTRIC YURUK RUG, 7 feet 2 inches by 4 feet 10 inches.  
The singular feature of this fabric is that it is woven in two parts like a khilim, and coarse embroidery covers the seam.
- No. 41—FINE OLD KAZAK RUG, 7 feet 3 inches by 5 feet 6 inches.
- No. 42—GOREVAN CARPET, 12 feet 10 inches by 9 feet 4 inches.  
An eccentric medallion copied from the panels of Tabriz. Brilliant as to center but very soft in border and corners.
- No. 43—BELUCHISTAN MAT, 4 feet 7 inches by 2 feet 8 inches.
- No. 44—KURDISH RUG, 7 feet 2 inches by 4 feet 6 inches.  
The Kurdish dyers, being remote from the town, have kept the purity of their colors perhaps better than any others in Asia. The blue in this stout and comparatively new rug compares favorably with that of the antiques.
- No. 45—SHIRVAN DJIJIM, 6 feet by 3 feet 8 inches.  
Striking in design, but interesting to the collector by reason of the finishings, which show the Daghestan influence.
- No. 46—DERBEND STRIP, 11 feet 2 inches by 3 feet 5 inches.  
While showing decided Caucasian quality in the borders, this rug has a center pattern indigenous to the Kurdish country.
- No. 47—KAZAK PRAYER RUG, 5 feet 7 inches by 4 feet.  
Sterling in quality and sound in color. The green ground is uncommon.
- No. 48—KINARI OF NIRIS, 12 feet 2 inches by 3 feet 7 inches.  
The softest of Kurdish wool. The row effect of the central pattern changes midway of the rug, from perpendicular to diagonal. The blue is excellent.

- No. 49—ANATOLIAN FRAGMENT, 9 feet 4 inches by 5 feet 6 inches.  
The old Asia Minor carpets of this character have disappeared from the bazaars. They have splendid barbaric strength of design, and even in its decadence there remains in this rug much of the quality which made the early Turkish carpets famous.
- No. 50—MAHAL CARPET, 11 feet 3 inches by 5 feet 9 inches.  
The light ground is not customary. The design is presented on it in relief. A serviceable fabric.
- No. 51—KIRMANSHAH CARPET, 10 feet 6 inches by 8 feet 3 inches.  
Light piece in modern coloring, selected on account of its odd character and the excellent balance of the pink and blue; also for the unique design.
- No. 52—ANDELAN FREAK RUG, 5 feet 10 inches by 4 feet 6 inches.  
In color and texture as splendid as it is odd in design. Such rare fabrics as this not alone illustrate the perverse genius of the weaver and his skill as a craftsman, but they prove the present collector's contention that the Kurds excel all other Oriental races as dye-masters. The rug is as heavy and solid as a board.
- No. 53—SHIRVAN SEDJADEH, 5 feet 2 inches by 3 feet 10 inches.  
In coloring the custom of the Lesghian and Kuban weavers has been followed, certain loose dyes being used with the intention that they shall fade to produce a study in two colors. The decorative value is large.
- No. 54—RUG OF BELUCHISTAN, 7 feet 8 inches by 5 feet 8 inches.  
The Beluchistan weavings, in fine quality and large sizes, are becoming scarce. The ornamentation shows a decided leaning toward the Chinese.
- No. 55—ANTIQUÉ KABISTAN, 9 feet 3 inches by 4 feet 5 inches.  
One of the oldest and most representative patterns. The border is of Shirvan derivation.
- No. 56—MIR KALI OF BIBIKABAD, 13 feet 3 inches by 5 feet 4 inches.  
A perfect copy of the Saraband; woven in the Hamadan district.
- No. 57—HAMADAN SEDJADEH, 6 feet 3 inches by 4 feet 2 inches.  
A good weave and unusually heavy.
- No. 58—BOKHARA CARPET, 8 feet 11 inches by 6 feet 8 inches.  
A very rich piece with rather stronger color than most of its class, and particularly desirable on account of its width.
- No. 59—SMALL ANATOLIAN PRAYER RUG, 5 feet 1 inch by 3 feet 1 inch.  
The quality of the red in the center is commendable.
- No. 60—SARAWAN KURD RUG, 10 feet 4 inches by 4 feet 10 inches.

- No. 61—SULTANABAD CARPET, 10 feet by 8 feet 6 inches.  
A cheerful design on rich red ground. A substantial fabric.
- No. 62—VERY OLD DERBEND RUG, 8 feet 4 inches by 4 feet 2 inches.  
An effort at relief has been made in the black background for the serrated sides of the central column.
- No. 63—OLD SHIRVAN DJIJIM, 9 feet 5 inches by 5 feet 2 inches.
- No. 64—KURDISH STRIP, 14 feet 8 inches by 3 feet 1 inch.  
Of the rare Mina Khani pattern.
- No. 65—ANTIQUE BERGAMO RUG, 5 feet 5 inches by 5 feet.  
Few rugs have become rarer in the past decade than the real Bergamos, of which this is a survival. Bergamos of this type are correlated with the weavings of the Yuruks.
- No. 66—FERAGHAN KURD SEDJADEH, 6 feet 6 inches by 3 feet 11 inches.  
The small central medallion is an attractive addition.
- No. 67—PAIR OF SOUJ BULAK KINARI, 15 feet 3 inches by 3 feet 4 inches; 15 feet by 3 feet 3 inches.  
A single district turns out rugs of this character, with the tree pattern on a golden yellow ground.
- No. 68—SHAH ZADE CARPET, 12 feet 3 inches by 11 feet.  
The red is of fine quality, and the corner spaces in cream white very effective.
- No. 69—OLD HERAT MAT, 5 feet by 3 feet 7 inches.  
A rug which, in spite of its apparent delicacy, has endured much hard usage and is still intact.
- No. 70—SHIRVAN SEDJADEH, 4 feet 7 inches by 4 feet.  
Unusually small and square.
- No. 71—OLD BELUCHISTAN MAT, 5 feet 2 inches by 3 feet.
- No. 72—DAGHESTAN RUG, 8 feet 9 inches by 3 feet.
- No. 73—AFGHAN PRAYER RUG, 6 feet by 5 feet 5 inches.  
Fabrics of this character are usually sold as Bokhara.
- No. 74—SEHNA KHLIM, 6 feet 9 inches by 4 feet 3 inches.  
An Oriental interpretation of European design. The realistic floral forms found in the center were adopted into Asiatic art in the Sixteenth Century, a result of Persian pupils' studying in the French and Italian schools.
- No. 75—KAZAK RUG, 6 feet 6 inches by 5 feet 1 inch.  
The rich yellow border stripe is unique.

- No. 76—OLD RUG OF CHINESE TARTARY, 12 feet 11 inches by 6 feet 7 inches.  
One of the most ornate fabrics from this section. The ornamentation, like that of other and similar pieces in the collection, is fundamentally Chinese, but is modified and amplified by the addition of certain Persian and Tartar elements. A striking point of variance from the strict decorative forms is in the change of color in the field, from blue to Nile green. This same change, a mark of Mohammedan influence, may be found in some of the narrow lines of the border, known as the *su* or water stripe.
- No. 77—MAHAL CARPET, 13 feet 6 inches by 10 feet.
- No. 78—GOREVAN CARPET, 13 feet 9 inches by 10 feet 3 inches.  
Unusually dark and rich design, departing materially from the ordinary character of the carpets from this district.
- No. 79—BELUCHISTAN MAT, 5 feet 6 inches by 3 feet 2 inches.
- No. 80—LARISTAN KINARI, 15 feet 9 inches by 3 feet 3 inches.  
The diagonal row effect well brought out by alternation of color.
- No. 81—BOKHARA CARPET, 10 feet 4 inches by 6 feet 9 inches.  
The central section is quiet in tone, but the borders, copied from the neighboring Yomuds, are bright and give good accent to the whole rug. Very glossy.
- No. 82—SHAH ZADE CARPET, 13 feet 6 inches by 10 feet 3 inches.  
One of the smallest of this character, more compact in texture than most.
- No. 83—MESHED CARPET, 11 feet 10 inches by 9 feet 4 inches.  
One of the few products of the Meshed looms which have the floral diversity of color that usually distinguishes the Kirman weave. In the ornamentation of this carpet there is no trace of any inspiration other than that of pure Persian. Even to the border design it has the Iranian mark. The intricate arrangement of the center, the blue background showing through, as it were, between the heavy transverse patterns, and yet itself covered with a finely traced device, is wholly original and most attractive. Splendid texture.
- No. 84—OLD RUG OF ERIVAN, 8 feet by 3 feet 8 inches.  
Illustrates the confusion of designs and textile methods throughout the Caucasus. In texture and thickness of pile the rug has all the Daghestan quality.
- No. 85—KURDISH STRIP, 13 feet 10 inches by 3 feet 4 inches.
- No. 86—FERAGHAN KALI, 9 feet 1 inch by 5 feet.

- No. 87—OLD SARABAND MAT, 5 feet 10 inches by 3 feet 6 inches.  
A perfect representative of its class. The small sizes are rare.
- No. 88—BOKHARA CARPET, 10 feet by 6 feet.  
Soft finish and beautiful lustre.
- No. 89—SMALL KIRMANSHAH CARPET, 9 feet 8 inches by 6 feet 10 inches.  
Beautiful color, design well distributed.
- No. 90—SEHNA KHILIM, 6 feet 8 inches by 4 feet 3 inches.  
The soft effects which give to the Sehna khilims a character of their own are well maintained, the balance is good, and the color still rich in spite of age.
- No. 91—SHIRVAN SEDJADEH, 5 feet by 4 feet 5 inches.  
A rug patently from the same loom, though slightly more pretentious, appears in "Oriental Rugs" as Plate No. VIII. Rare type.
- No. 92—BELUCHISTAN RUG, 6 feet 10 inches by 4 feet 8 inches.  
The Mina Khani design of Kurdistan is strongly displayed. The coloring is altogether that of Beluchistan, except for the greenish blue of the vines connecting the floral devices of the center.
- No. 93—KAZAK RUG, 8 feet 10 inches by 3 feet 10 inches.  
To offset the stripe effect of the center, the weaver has adopted a unique border design composed of Tartar and Mongol elements.
- No. 94—VERY OLD RUG OF SARAWAN, 9 feet 10 inches by 5 feet 1 inch.  
In color and quality most meritorious.
- No. 95—KURD MAT, 4 feet 10 inches by 3 feet 4 inches.
- No. 96—OLD RUG OF NORTHERN KURDISTAN, 5 feet 9 inches by 4 feet 10 inches.  
Kurdish rugs of this character are most desirable fabrics, being so heavy as to withstand all sorts of wear, and embodying beautiful displays of color.
- No. 97—KURDISH RUG, 8 feet 9 inches by 3 feet 7 inches.  
Remarkable alternation of colors in the central pattern, and brilliant relief afforded by the dark-brown background.
- No. 98—KAZAK PRAYER RUG, 6 feet 7 inches by 4 feet 3 inches.  
The Chinese character is plainly discernible in the field patterns, and the reciprocals of the border are ingenious.
- No. 99—GOREVAN CARPET, 8 feet 7 inches by 14 feet 2 inches.  
One of the earlier Gorevan products, in which the primitive patterns were used. The medallion is of unusually strong definition; the colors good. In the old, small rugs of this district there was a great deal of camel's-hair. This is seldom seen in the latter-day carpets.

- No. 100—SMALL KIRMANSHAH CARPET, 9 feet 1 inch by 6 feet 5 inches.  
A standard Kirman design in desirable light colors.
- No. 101—FINE GOREVAN CARPET, 13 feet 9 inches by 10 feet 9 inches.  
Striking central medallion, with strong border laid in dark brown.  
The native green in the corners distinguishes this carpet from the majority of the Gorevan products.
- No. 102—KURDISTAN KHLIM, 9 feet 8 inches by 3 feet 11 inches.
- No. 103—OLD DJUSHAGHAN KALI, 18 feet by 6 feet 8 inches.
- No. 104—MODERN AFGHAN CARPET, 10 feet 3 inches by 7 feet 7 inches.  
Stout and serviceable piece in deep tones.
- No. 105—FINE SARUK CARPET, 10 feet 10 inches by 8 feet 3 inches.  
Few designs so bold and at the same time attractive as this will be found in any of the modern Persian products. The device upon which the design is built is the common one found in the Herat border pattern. The outer portion of the shield is laid in green of excellent shade, and the joining of these at the middle of the rug forms a series of three central medallions.
- No. 106—OLD ANATOLIAN PRAYER KHLIM, 4 feet 9 inches by 3 feet 4 inches.  
The softest of color. A great deal of dignity in the design of the prayer arch.
- No. 107—MIR KALI, 12 feet 3 inches by 5 feet 10 inches.  
Of unusual strength. The tassels at the corners and the character of the border design show it to have been woven in Farsistan.
- No. 108—CAMEL'S-HAIR RUG OF YEZD, 10 feet 4 inches by 3 feet 10 inches.  
The use of black ground as a reciprocal in the inner border is an innovation that suggests, as the pattern itself does, that the tribe weaving the rug came originally from some part of the Caucasus.
- No. 109—HEAVY CARPET OF KURDISTAN, 11 feet by 7 feet 2 inches.  
The red medallion is of a very deep ruby, in fine complement to the greens. One of the heaviest weaves.
- No. 110—OLD RUG OF CHINESE TARTARY, 6 feet 9 inches by 4 feet 9 inches.  
The strong but fine patterns on a ground of lustrous yellow are Chinese in character.
- No. 111—BAGHTIYARI KHLIM, 5 feet 9 inches by 3 feet 10 inches.  
Splendid character achieved in the center by the imposition of these bold scrolls upon a mellow field. The misformation of one of the large medallions is solely due to fear of the Evil Eye.



No. 112—OLD KABISTAN RUG, 8 feet 6 inches by 4 feet 3 inches.

No. 113—KURDISH RUG, 9 feet 8 inches by 4 feet 8 inches.

No. 114—KARABAGH KALI, 13 feet 8 inches by 6 feet 1 inch.

One of the "garden" patterns woven in certain parts of Karabagh. The floral idea has given place, however, to conventional figures. In strength of color and definition the rug is commendable.

No. 115—OLD CARPET OF MIDDLE PERSIA, 16 feet 3 inches by 13 feet 10 inches.

The Feraghan rugs of this order were the prototypes of the present carpets, known as "Extra Persians" or Savalans. A soft "all-over" color, and excellent shape.

No. 116—SULTANABAD CARPET, 14 feet 5 inches by 10 feet 4 inches.

A design of unusual strength, on a red ground.

No. 117—GOREVAN CARPET, 12 feet 8 inches by 8 feet 8 inches.

Strong design, the medallion quite ornate, the green well distributed, not alone in the small patterns of the center, but in the small lotus flower at the ends and the corner devices. There are few more stable carpets than this.

No. 118—RUG OF CHINESE TARTARY, 6 feet 9 inches by 5 feet 3 inches.

A phenomenal fabric. A symphony in dark colors. The brown ground with a deep maroon medallion of pure Chinese blue and yellow, a surface as soft as silk, and strong texture.

No. 119—OLD RUG OF CHINESE TURKESTAN, 7 feet 5 inches by 4 feet 10 inches.

A fine display of yellow, with pale rose border. Tree designs picked out in the softest color. Very lustrous.

No. 120—OLD KAZAK SEDJADEH, 6 feet 11 inches by 5 feet 6 inches.

No. 121—SEHNA KALI, 10 feet by 5 feet 5 inches.

The Kurds around Sehna weave in the knot similar to that in the old Sehna fabrics.

No. 122—OLD SEHNA SEDJADEH, 6 feet 3 inches by 4 feet 6 inches.

Sehnas of this type, which once held the palm in Persia for fineness, now rarely appear, most of the rugs of the sort being turned out from the looms of Tabriz.

No. 123—ANATOLIAN SEDJADEH, 6 feet 9 inches by 4 feet 11 inches.

From the same district as No. 473. The same splendid coloring, with rather more variety of color in the designs.

No. 124—OVAL RUG OF CHINESE TARTARY, 5 feet 8 inches by 2 feet 10 inches.  
A singular shape, apparently not the result of cutting, but the weaver's odd conceit, or else woven to fit a particular space. The pattern is typically Chinese throughout, the absence of border as well as the purity and simplicity of the design being proof that the rug came from the far eastern district. The prevailing colors are peculiar to the Chinese, and seldom appear in large areas in any Mohammedan fabrics.

No. 125—FERAGHAN KALI, 13 feet 2 inches by 6 feet 5 inches.

SECOND AFTERNOON'S SALE

THURSDAY, APRIL 26th, 1906

Beginning at 2.30 o'clock

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No. 126—KURDISH KHLIM, 5 feet 8 inches by 4 feet 9 inches.

A fine mass of strong vegetable color, the work of rude people in the Kurdistan mountains.

No. 127—SHIRAZ MAT, 3 feet 10 inches by 2 feet 9 inches.

No. 128—OLD RUG OF KURDISTAN, 9 feet 10 inches by 5 feet 1 inch.

The Kurd country does not turn out any stouter rugs, nor any in finer coloring than this. The red is of a most luminous quality, and the border is strong.

No. 129—KURDISH SEDJADEH, 7 feet 7 inches by 4 feet 3 inches.

The design is a Kurdish interpretation of some features of the great Persian carpets. In the borders the Hamadan influence is perceived. Heavy and lustrous.

No. 130—ARDELAN FREAK RUG, 5 feet 9 inches by 3 feet 7 inches.

Odd pieces of this character sometimes encountered, chiefly among the Kurds, are in some cases simply the works of an eccentric mind, or the design is broken to turn away bad luck. Again, they are made merely as samples of the weaver's skill. The light colors here are deceptive. The rug is one of the most compact in the collection.

No. 131—SHIRAZ SEDJADEH, 6 feet 3 inches by 4 feet 1 inch.

An unusually bold design for Shiraz.

No. 132—OLD KAZAK RUG, 8 feet 3 inches by 4 feet 3 inches.

The tarantula device is here shown in striking relief on a red ground.

No. 133—BELUCHISTAN MAT, 3 feet 9 inches by 2 feet 7 inches.

No. 134—KURDISH KHLIM, 5 feet 5 inches by 4 feet 9 inches.

Note the stunning color and the deft manner in which the medalion effect has been introduced without breaking at all the continuity of the field pattern.

No. 135—DERBEND STRIP, 10 feet 10 inches by 3 feet 4 inches.

The "pear" device of the center is a survival of the Persian domination of the Caucasus, although its treatment has all the severity of Caucasian weaving. The white ground is unusual.

No. 136—COPY OF A FAMOUS FABRIC, 8 feet 7 inches by 6 feet.

This is one of two rugs presented in the collection which illustrate the adaptability of the Oriental loom workers and the skill with which they copy any and all sorts of designs. The carpet which served as a model for this is to be seen in the Berlin Museum. It shows forth in the strongest manner a certain form of the Chinese inspiration, that which, eschewing realism to the greater possible extent, deals with what seem at first to be nondescript masses of color, distributed in the most erratic fashion. Closer acquaintance, however, reveals perfect coherence in the impression and masterly faculty of composition in the disposition of the color. This same accuracy of touch and calculation of values is seen in the design of the border and the range of colors throughout the rug, counting all the phases of brown from deepest terra cotta through the fawn shades to the palest of ecru, and so on through cream tints into yellow, is remarkable. The stronger notes in the border stripes are adjusted with almost inspirational nicety. The rug was woven in Anatolia.

No. 137—SMALL KAZAK RUG, 5 feet 8 inches by 3 feet 1 inch.

Heavy in texture and color.

No. 138—FERAGHAN SEDJADEH, 6 feet 6 inches by 4 feet.

No. 139—FINE KABISTAN RUG, 8 feet 10 inches by 4 feet 1 inch.

No. 140—SHAH ZADE CARPET, 13 feet 4 inches by 10 feet 3 inches.

The cream ground is rarely found in these weavings of central Persia. The drawing of the medallion follows the old rugs of Sehna.

No. 141—MODERN AFGHAN CARPET, 10 feet 11 inches by 7 feet 4 inches.

The light central section contrasted with the borders produces a pronounced panel effect.

No. 142—MODERN SOUMAK CARPET, 10 feet 10 inches by 8 feet 7 inches.

Of excellent quality, colors well alternated, with an interesting combination of blue and green in the borders.

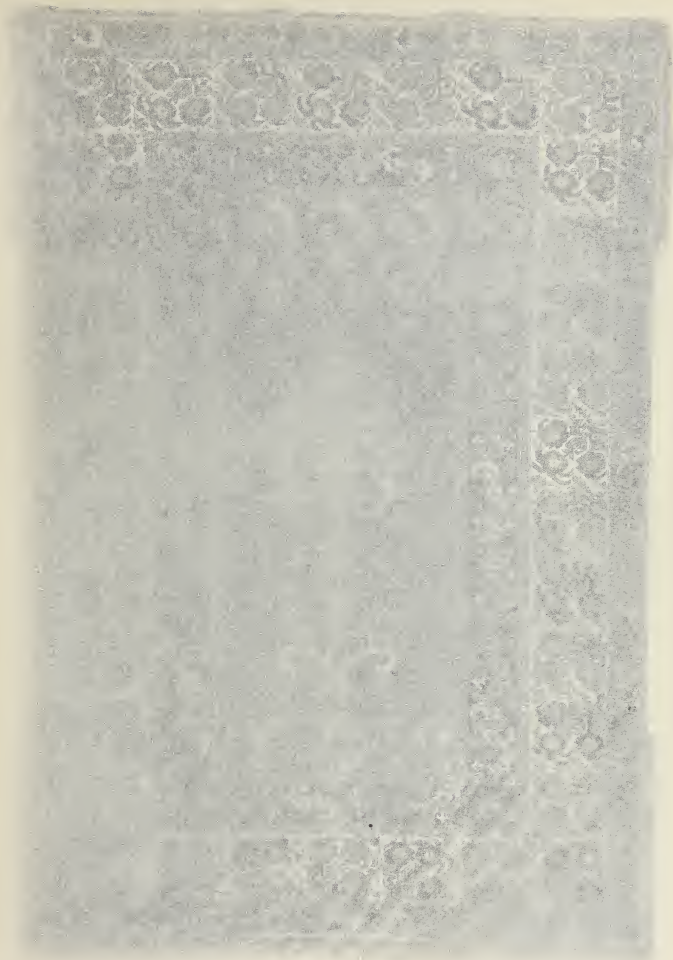
No. 143—MODERN RUG OF MESHED, 8 feet 11 inches by 7 feet 8 inches.

No. 144—PAIR OF PERSIAN STRIPS, 12 feet 8 inches by 3 feet 1 inch; 12 feet 9 inches by 3 feet 1 inch.

A closely matched and well woven pair.

No. 145—BELUCHISTAN RUG, 10 feet 5 inches by 6 feet 7 inches.

- No. 146—BELUCHISTAN RUG, 5 feet 9 inches by 3 feet 5 inches.  
The design followed is in effect that of the Turkoman fabrics, Afghan, Tekke and Yomud.
- No. 147—OLD KAZAK RUG, 9 feet 1 inch by 4 feet 5 inches.  
Light in tone. The pale blue ground is uncommon.
- No. 148—ANTIQUÉ DJUSHAGAN KALI, 11 feet 2 inches by 5 feet 9 inches.  
A fabric that is worn to its warp but still retains beautiful color effects. In the borders there is a strong trace of Shiraz influence.
- No. 149—BELUCHISTAN RUG, 9 feet 10 inches by 5 feet 5 inches.
- No. 150—UNIQUE FABRIC from the Barkhut Mountains, 10 feet 6 inches by 4 feet 5 inches.  
The ubiquitous Kurds, who wander along the mountain districts on the North Persian border, borrow the patterns and coloring of the Turkomans, among whom they live. This rug is an example. Both the reds and blues of this field are typical of the Tekke weavers, but the treatment of the design is altogether Kurdish. The borders contain a version of the border patterns used in the Yomuds. A Kurdish textile mark is found in the partcolored line through the web. The rope-end finish is a consistent adornment. A superb old thing, with wonderful strength of character.
- No. 151—KIRMAN CARPET, 12 feet 10 inches by 10 feet 9 inches.  
Chiefly valuable for its arrangement of soft fawn colors combined with blue, which are difficult to obtain.
- No. 152—FINE TURKOMAN DJIJIM, 10 feet by 5 feet 4 inches.  
Unusual brightness, clear definition, good coloring.
- No. 153—DAGHESTAN SEDJADEH, 6 feet by 3 feet 7 inches.  
The central design is unusual, following the patterns of the Kurds, but in color and in the treatment of the border spaces, as well as in finishing, the rug is typical Daghestan.
- No. 154—FINE OLD PERSIAN KURD, 9 feet 4 inches by 5 feet 2 inches.  
The rose ground with the "tree" pattern is odd, and the quality and color exquisite.
- No. 155—SARAWAN KURD RUG, 9 feet 8 inches by 5 feet 2 inches.  
A great deal of richness and unusual character is added by the introduction of the medallions and the corner spaces in this rug.
- No. 156—FINE CAMEL'S-HAIR STRIP OF HAMADAN, 15 feet by 3 feet 4 inches.  
During the last five years few camel's-hair rugs of this quality have come out of the Hamadan district. At one time they were plentiful and were accounted a drug in the Persian rug markets, which led the Hamadanli to turn to weaving in other fashions.









No. 444.





- No. 157—KURDISH RUG, 7 feet 4 inches by 4 feet 7 inches.  
Although not of great age, has marvellous quality. Such lustrous fabrics as this show the care with which the Kurds select their wools.
- No. 158—OLD KABISTAN RUG, 9 feet 9 inches by 4 feet 4 inches.  
Remarkable not alone for its general quality, but especially by reason of the nicely correlated values of the border stripes in yellow and green.
- No. 159—TEKKE KALI, 11 feet 8 inches by 6 feet 10 inches.  
In its proportions, an unusual piece for its class. The border has more of the Yomud character than of the Tekke.
- No. 160—SHAH ZADE RUG, 10 feet 6 inches by 6 feet 10 inches.  
Unusual size and very heavy for this weave.
- No. 161—OLD KAZAK SEDJADEH, 7 feet 2 inches by 4 feet 5 inches.  
Unique among the rugs of this weave on account of its center. The devices in the latticed spaces are Tartaric, but the general arrangement is suggestive of the Shirvan prayer carpets.
- No. 162—GUENDJE RUG, 9 feet by 3 feet 5 inches.  
The ground color is the yellow so much used throughout the middle Caucasus.
- No. 163—ZAGROS RUG, 6 feet 10 inches by 5 feet.
- No. 164—OLD SARABAND RUG, 8 feet 1 inch by 5 feet 6 inches.  
One of the rarest of Eastern textiles—a pure Saraband carpet, consistent in every point of design, but with golden yellow ground-color.
- No. 165—OLD KAZAK RUG, 9 feet 9 inches by 4 feet 4 inches.  
In several places the weaver has departed from the regular pattern to interject a figure calculated to prevent bad luck.
- No. 166—BESHIR RUG, 6 feet 7 inches by 4 feet 10 inches.  
The rectilinear drawing of Turkestan has full sway here.
- No. 167—MERV DJIJIM, 9 feet 6 inches by 6 feet.  
These embroidered fabrics, heavier than the khilims, are splendidly woven by the Turkomans. The accuracy of the design is mathematical. Although lacking pile, they wear like iron. A peculiar color cast is given by the green background.
- No. 168—VERY OLD SEDJADEH OF ARDELAN, 5 feet 4 inches by 4 feet 2 inches.  
This rare old fabric is the prototype of the heavy Bijar carpets now so much in vogue, but, unlike them, adheres to the rectilinear drawing of the North. It is worn almost to the foundations, but the old Kurdish custom of "filling" the foundations has given it a solidity against which time has small effect. There is superb color throughout the rug, especially the dark blue, and the pattern of the border is noteworthy in its detail. One of the most interesting pieces in the collection.

No. 169—HEAVY KURDISH RUG, 7 feet by 4 feet 5 inches.

No. 170—FINE KABISTAN, 8 feet 7 inches by 3 feet 9 inches.

No. 171—KURDISH STRIP, 19 feet 2 inches by 3 feet.

Very old fabric in Mina Khani design. The rose and yellow are greatly softened by age. The rug is very heavy.

No. 172—OLD KAZAK SEDJADEH, 6 feet 7 inches by 5 feet 9 inches.

An elaborate and carefully finished rug. Perhaps its most interesting feature is the repetition of the swastika in the outer border. The main border stripe is a design which undoubtedly harks back to the bird and animal forms common to the early Asiatic religions. The colors are rich, and the rug soft and lustrous.

No. 173—SHAH ZADE RUG, 10 feet 5 inches by 7 feet 5 inches.

The Guli Hinnai design of Feraghan is employed on a dark and well-ornamented ground. The size is difficult to obtain.

No. 174—ECCENTRIC RUG OF FERAGHAN, 9 feet 9 inches by 5 feet 1 inch.

The Feraghan Persian weaver has discarded the Herat center pattern which ordinarily goes with this border, and substituted the red medallion design common among the weavers of the East slope of the Baghtiyari. The red is typical of the old Sarakhs carpets of Kurdistan.

No. 175—FINE SARUK RUG, 10 feet 5 inches by 6 feet 7 inches.

The usual designs of Saruk are abandoned for the well known Feraghan pattern, known as the Guli Hinnai (Henna Flower) of Feraghan. It is coupled with a pure Feraghan border, and from Feraghan also is taken the suggestion of a green background, which gives to the entire rug the appearance of a bank of flowers, so profoundly admired by the Persians. The texture is unusually fine even for a Saruk.

No. 176—TEKKE RUG, 8 feet 8 inches by 6 feet 8 inches.

An excellent example of the Bokhara weave, desirable because of its squareness.

No. 177—OLD KAZAK RUG, 7 feet by 4 feet 3 inches.

A piece of splendid quality. The Kazak red perfectly illustrated in the center. The emphasis secured by dark blue against white adds greatly to the pictorial value.

No. 178—SARAWAN KURDISH RUG, 9 feet 8 inches by 4 feet 5 inches.

In the design of the field the Saraband Mir pattern is closely imitated, but in the borders the rug is distinctly of Kurdish character. In every textile point it is splendid, in closeness of weave, approaching almost to the compactness of the Bijar carpets of Kurdistan known as Lulé, which have to be rolled instead of folded. The rose color is very soft and rich.

- No. 179—KURDISH STRIP, 14 feet 3 inches by 3 feet 5 inches.  
Dark and comely pattern.
- No. 180—KARABAGH STRIP, 16 feet 5 inches by 3 feet 4 inches.  
This shade of red, bordering on cerise, is found only in the Karabagh and Meles rugs.
- No. 181—KURD RUG, 9 feet 1 inch by 4 feet 1 inch.  
Patterned after the Persian Saraband. The blue ground lends dignity.
- No. 182—BELUCHISTAN RUG, 8 feet 5 inches by 5 feet 9 inches.  
The design of this fabric, a presentation of the lozenged Tartar devices, ornamented by a latch hook, is thoroughly characteristic of the Beluchistan looms. The blue is particularly good.
- No. 183—PERSIAN KURD SEDJADEH, 7 feet 4 inches by 4 feet 2 inches.  
The Feraghan influence is much in evidence.
- No. 184—KALI OF CHINESE TARTARY, 13 feet 10 inches by 7 feet.  
There are being shipped, through the markets of Samarkand, rugs of this general type which have therefore come to be classed as "Samarkands" in Western markets. The Chinese characteristics, however, are strong throughout them all. Notice the huge floral medallions in the field, the devices at the corners, and the heavy conventional ornament which occupies the broad border. On the other hand they have yielded materially to other influences, and it is interesting to observe the three-flowered stalk upon the blue inner border, which will be found repeated in almost exactly this form in the prayer rugs of Ghiordes in Asia Minor. There is an eloquent presentation of the tree devices in the field, culminating in the pomegranate figure set forth with so much realism in the medallions. The wool is of peculiar softness, and has a luster which suggests an admixture of goat's fleece. Fine fabrics from Chinese territory have of late years become exceedingly scarce.
- No. 185—FINE OLD SEHNA SADDLE COVER, 3 feet 6 inches by 3 feet 4 inches.  
The color and texture of this fabric are beautiful. The pattern in the center has a jewel quality.
- No. 186—ASIA MINOR PRAYER KHILIM, 6 feet 7 inches by 5 feet 7 inches.  
A demonstration of soft, old color. The green of the center is uncommon, and is balanced by the red tone of the rest of the fabric.
- No. 187—OLD RUG OF NORTHERN KURDISTAN, 8 feet 6 inches by 4 feet 10 inches.  
The latticed center is finely drawn, and the rose ground color beautiful.

- No. 188—OLD KALI OF HERAT, 13 feet by 6 feet 8 inches.  
The characteristic coloring of Herat is strong in border and center of this piece, although the red ground of the field is very uncommon, red being usually employed as a border ground, while the blue is applied in the central section. The blue medallions and corner spaces give this rug a character all its own, the blue usually being distributed with a considerable amount of very rich green throughout the field patterns. The effectiveness of the old-school Herat rugs, which are almost objects of worship throughout Persia, is seldom appreciated by occidentals. Rarely does anything more ornate than the piece here shown come from the Herat looms, and these have now, like most of the great looms in Persia, been turned over to the making of large, heavy carpets to sell to the traders.
- No. 189—SAVALAN CARPET, 12 feet 3 inches by 10 feet 8 inches.  
The design is a combination of the Mina Khani and Herati, the tones of the carpet soft, its texture good.
- No. 190—SARAWAN RUG, 13 feet by 6 feet 3 inches.  
Rare among the Sarawan rugs, since it has for a center the Herati, seldom used in that district. Excellent quality.
- No. 191—SARUK CARPET, 11 feet by 8 feet 6 inches.  
A decorous study in red and green. Complimentary values are well maintained, and the definition is excellent.
- No. 192—PAIR OF KHORAMABAD KINARI, 13 feet 10 inches by 3 feet 7 inches;  
13 feet 6 inches by 3 feet 4 inches.  
Splendid fabrics in every respect. The change of design in the center of one of these is to be noticed. The green ground of the border is copied from the Feraghan.
- No. 193—SEHNA KHILIM, 6 feet by 4 feet 3 inches.  
A typical Sehna product; brilliant without harshness.
- No. 194—FERAGHAN SEDJADEH, 5 feet 7 inches by 4 feet 2 inches.  
Remarkable by reason of its rich red ground. While the Kurds use this color largely, it seldom appears in the Persian Feraghans. The commingling of blue, mauve and red produces a violet effect in certain lights, which is illustrative of the Oriental theory of color, namely, that a multitude of colors shown together in a rug will neutralize each other and maintain harmony.
- No. 195—VERY OLD RUG OF KABISTAN, 11 feet 1 inch by 5 feet 3 inches.  
What the Oriental weaver can accomplish with a simple development of the stripe motive is here manifest. A superb rug.
- No. 196—OLD PERSIAN KURD, 9 feet 5 inches by 4 feet 7 inches.  
The white serrations around the inside of the field give a very clean cut character to the rug. In texture it is excellent.

- No. 197—OLD KURDISH RUG OF BAGHDAD, 6 feet 7 inches by 3 feet 8 inches.  
The basket design in two shades of rose in the center, broken only by the small jewel-like medallion, display the wonderful efficiency of the Kurdish dyers.
- No. 198—ANATOLIAN YURUK, 9 feet 3 inches by 6 feet 7 inches.  
The stupendous strength of these rugs is well known, and the rope end finish is markedly consistent with the rest of the fabric.
- No. 199—BIJAR CARPET OF KURDISTAN, 14 feet 9 inches by 9 feet 3 inches.  
A very heavy fabric with a fine panel of deep blue against a white border, both ornamented with a most virile Kurdish pattern. An admirable rug for heavy wear.
- No. 200—KURDISH KINARI, 11 feet 4 inches by 3 feet 7 inches.  
One of the most attractive strips. The design of the border and center is the same, the chief difference being in the ground color.
- No. 201—YURUK RUG, 7 feet 4 inches by 5 feet 5 inches.  
Woven by wandering shepherds who have taken animal forms from the Transcaucasians, small disjunct patterns from the Kurds, the general design and shape from the Kazaks, and the finishings from Shiraz. The rudest of fabrics, but superb in color and strength.
- No. 202—OLD KAZAK SEDJADEH, 7 feet 10 inches by 6 feet 1 inch.  
One of the heaviest and best. The combination of green and red in the medallions is superb.
- No. 203—BELUCHISTAN RUG, 7 feet 8 inches by 4 feet.  
Presenting the Mina Khani pattern. Very heavy.
- No. 204—KURDISH KINARI, 15 feet 6 inches by 3 feet 3 inches.  
The "pear" pattern on a blue ground. A heavy and very desirable rug. The finishings and certain of the border devices are suggestive of Shiraz.
- No. 205—FINE KHUZISTAN KINARI, 15 feet 7 inches by 3 feet 1 inch.  
The small tree devices on a ground of deep blue stand out in beautiful relief. The wool is soft and lustrous.
- No. 206—HEAVY MIR KALI, 13 feet 3 inches by 5 feet 7 inches.  
The pile is unusually deep, and the foundation being filled makes it very heavy.
- No. 207—KHORAMABAD KURD, 10 feet by 4 feet 6 inches.  
The weight and color of this fabric cannot be surpassed.
- No. 208—FINE ANTIQUE KABISTAN RUG, 9 feet 11 inches by 4 feet 3 inches.

No. 209—OLD AFGHAN KALI, 11 feet 2 inches by 5 feet 7 inches.

The Turkoman central pattern is broken by the insertion of a medallion which is purely Tartar-Mongol in character. The rug has seen hard wear, and the colors are soft.

No. 210—OLD KALI OF SOUTH-WESTERN PERSIA, 17 feet by 7 feet.

The pattern of the center is of a sort found chiefly among the Shiraz and Niris weavings. A development of the tree, with alternation of blue and white in order to form diagonal rows. This custom is also followed by the artisans in certain parts of Khorassan. Rugs nearly approaching this type were formerly found with some frequency from Laristan, a far south-western province. One or two other pieces in the collection, pure Persian products, will be seen to bear more or less close relationship to this in point of design and general treatment. The wool has the fine luminous quality for which rugs of this district are famous. In texture it is absolutely perfect.

No. 211—KIRMAN RUG, 11 feet 8 inches by 8 feet 8 inches.

A delicate adjustment of rose and green tints in a design almost entirely floral, free from the conventionalities so common in these carpets. From a textile standpoint, the rug is all that could be desired. The medallion is attractively drawn, and its strongish color is balanced by the two darker borders with a running floral pattern.

No. 212—KAZAK RUG, 8 feet 9 inches by 4 feet 6 inches.

There is splendid strength here, a remarkable blue in the center, and excellent display of soft greens in the broad border. The design is very consistent. A striking effect is produced by the widening of the border at one end in a manner that throws the central panel out of the middle of the field. The browns of the end section of the panel, and the peculiar maroon color in certain triangular spaces in the border, are rarely met with.

No. 213—PAIR OF KURDISH KINARI, 13 feet 10 inches by 2 feet 10 inches, 13 feet 6 inches by 3 feet 1 inch.

The pattern of the center is one of the oldest in Kurdistan, and with few exceptions is found only in fabrics of high character. The blue in these fine areas is especially good. The border is a study in the variation of color. Its design is taken from the rugs of Shirvan.

No. 214—SARUK RUG, 10 feet by 7 feet.

The recognized design of the old Djushaghans, used on a cream ground with brilliant definition. The dark-blue outer border with its attractive pattern gives the rug strength. Splendid texture.

No. 215—KIRMAN CARPET, 11 feet 7 inches by 10 feet 4 inches.

Typical of the best modern products of the Kirman looms. The strength of the corners, with green on a background of dark blue, imparts a high key to the entire fabric, which is upheld by the soft and comely reds. The light ground of the center medallion is in keeping with the general effect. A strong element of desirability in this rug is its square shape.

No. 216—OLD KAZAK RUG, 9 feet 1 inch by 4 feet 5 inches.

An astonishing display of border stripes, against a diminutive center of red. The color quality of the entire rug is beautiful, and the value of the reciprocal in blue and black can hardly be surpassed.

No. 217—SEHNA KHILIM, 6 feet 4 inches by 4 feet.

The prevailing red tone is nicely relieved by the soft greens of the corner spaces.

No. 218—FINE SHIRVAN SEDJADEH, 6 feet 4 inches by 4 feet 10 inches.

No. 219—KURD RUG, 9 feet 11 inches by 4 feet 8 inches.

One of the best of Kurd fabrics. The Saraband ground is coupled with a reciprocal device borrowed from the Caucasian. The Kurds are especially prone to appropriating designs from all sources.

No. 220—CAMEL'S-HAIR CARPET OF HAMADAN, 24 feet by 12 feet 2 inches.

The traditional color and drawing of the Hamadan district have been preserved in this fabric, which is altogether unique in size and shape. Fabrics of these proportions were woven, prior to the development of weaving as a commercial industry in Persia, only for the mosques and colleges. This carpet has undergone considerable wear. The fine diaper in the central ground is a Hamadan characteristic entirely. In this case it happens to be a six-sided conventional device, but the Persian "pear" pattern and other figures are often similarly treated. The medallion is elongated proportionately to the rug and the corner spaces continued in a band down the side of the field. In this area and in the center medallion the big Ispahan flowers are used, which is something of a departure for Hamadan. The broad border is of the Herat school. Wear and washing have combined to soften the colors. The "wood" tones now so largely in demand are here exemplified.

No. 221—KURDISH SARANDAZ, 9 feet 3 inches by 3 feet 11 inches.

No. 222—BIBIKABAD KALI, 12 feet 8 inches by 5 feet 6 inches.

These rugs woven in a district of Hamadan province usually follow closely the Saraband designs. In this case a purely Kurdish pattern has been adopted for the center, with a strong element of realism in the figures which appear in different parts of the field.



No. 223—BELUCHISTAN RUG, 9 feet 10 inches by 5 feet 5 inches.

No. 224—KAZAK RUG, 10 feet 6 inches by 5 feet.

A piece of extraordinary character and size. The huge device of the center, a leaf conceit, is seldom met. The inner border stripe is copied from certain of the khilims.

No. 225—FINE SARUK RUG, 9 feet 8 inches by 6 feet 6 inches.

A soft, rich shade of red. Medallions suggesting the Indian designs. The "tree of life" in Indian drawing is presented at the sides of the field. The yellow of the central medallion over the red ground makes a very warm effect.

No. 226—OLD KAZAK SEDJADEH, 6 feet 9 inches by 4 feet 11 inches.

Some interesting devices are to be found in this carpet. For example: the central medallion with pendant lamps, which is borrowed from the old Persian carpets, and the intricate stars in the corner spaces, which are evidently of Arabic derivation, strongly suggesting tiles. The background of the rug is of the iron black which throws out the design in striking relief. Effective coloring in the borders, soft blue supported by yellow. There is a beautiful luster to the surface, and the quality of the red and blue in the center is not to be outdone.

No. 227—TURKOMAN SHEDDE, 5 feet 9 inches by 5 feet 2 inches.

Desirable proportion, and unique in the predominance of blue and white.

No. 228—BELUCHISTAN RUG, 8 feet 1 inch by 5 feet 5 inches.

No. 229—PAIR OF KURDISH KINARI, 15 feet 2 inches by 3 feet 3 inches; 15 feet by 3 feet 6 inches.

The edging of the "pear" pattern with a distinctive color is a trick of the Kurds in certain districts, and invariably produces a soft and attractive result. These pieces are old, but of admirable character.

No. 230—OLD PERSIAN CARPET, 16 feet 5 inches by 8 feet 9 inches.

The modern products of the Sultanabad district seldom attain quality better than that found here, either in point of weaving, drawing or coloration. The texture is equal to many of the antique Persian fabrics, and the design elaborate for the class. The animal figures displayed throughout the rug are taken from the Persian court carpets of the fifteenth and sixteenth century.

No. 231—AFGHAN RUG, 10 feet 11 inches by 6 feet 6 inches.

Small, but a very thorough piece.

No. 232—KIRMAN CARPET, 15 feet by 9 feet.

A beautifully defined medallion, with lamps, upon a surface of golden yellow. The gold is carried into the large conventional corner design. The rose and reddish brown tones make a pleasant background, and a nice touch of green is distributed in small areas, notably the foliate defining lines of the medallion.

- No. 233—OLD KHORAMABAD KURD RUG, 10 feet 9 inches by 5 feet 4 inches.  
The rose tone and all-over effect of this piece are the result of age and are very delicate.
- No. 234—FINE PAIR OF ZENJAN KINARI, 16 feet 10 inches by 3 feet 6 inches;  
16 feet 10 inches by 3 feet 6 inches.  
There is splendid workmanship and balance of design in these rugs. The rose of the central pattern shows exquisitely against the darker backgrounds. One of the best-matched pairs in the collection. The color scheme is one much in demand.
- No. 235—BELUCHISTAN RUG, 9 feet 5 inches by 6 feet 8 inches.  
The coloring is particularly deep.
- No. 236—KURDISH SARANDAZ, 11 feet by 4 feet.  
The richest of Kurdish reds. Remarkably lustrous.
- No. 237—FINE CARPET OF KIRMAN, 23 feet 4 inches by 15 feet 1 inch.  
In the low key which is so difficult to find in finely woven, high-school carpets. There is a dominant soft blue throughout the entire fabric, and an abundance of the fawns and wood tones so much in demand. The border patterns are simple and finely drawn, and the necessary strength is given by the clean-cut design of the center with its lattice arrangement and its sharply defined ornamentation.
- No. 238—SMALL KAZAK PRAYER RUG, 4 feet 10 inches by 3 feet 7 inches.  
Devotion carpets of the Kazak weave are not common. The change from blue to green in the ground of the center is interesting.
- No. 239—FINE KURDISH KALI, 11 feet 9 inches by 5 feet 7 inches.
- No. 240—KARABAGH KALI, 20 feet 1 inch by 6 feet 1 inch.  
A rich piece in the old Karabagh red, with splendid sweep to the design. It is made to represent rudely a garden with winding walks. The treatment is Caucasian.
- No. 241—MODERN SOUMAK CARPET, 9 feet 9 inches by 7 feet 3 inches.  
The strong red in the center medallion has a remarkable effect on the entire fabric.
- No. 242—SULTANABAD CARPET, 9 feet 10 inches by 8 feet 10 inches.  
With beautifully balanced design in characteristic color, and almost square.
- No. 243—ANATOLIAN PRAYER KHILIM, 7 feet by 4 feet 9 inches.  
Rare light blue in the field. All the colors somewhat reduced by age.

- No. 244—FERAGHAN SADDLE COVER, 3 feet 4 inches by 3 feet 3 inches.  
The design and general appearance are those of the Sehna. The texture is Feraghan, compact and strong. Such things as this indicate the multitude of uses to which textiles are put by Asiatic races.
- No. 245—SHIRVAN SEDJADEH, 5 feet 10 inches by 4 feet 1 inch.  
Has great strength of color.
- No. 246—ANATOLIAN RUG, 5 feet 10 inches by 3 feet 3 inches.
- No. 247—OLD RUG OF KURDISTAN, 7 feet 3 inches by 3 feet 9 inches.  
A fabric of tremendous textile strength. The unlettered weaver could have had no knowledge that he was presenting the three primary colors of our chromatic scale. The quality of the blue is particularly to be noticed.
- No. 248—PURE OLD FERAGHAN KALI, 12 feet 6 inches by 6 feet 4 inches.  
An almost faultless specimen of the pure Persian Feraghan products.
- No. 249—FINE SARAWAN KURD, 10 feet 8 inches by 6 feet.
- No. 250—KURDISH RUG, 9 feet 4 inches by 4 feet 2 inches.  
A singular version of the Mina Khani design. Excellent blue ground. The crosses in the border are an oddity.

THIRD AFTERNOON'S SALE  
FRIDAY, APRIL 27th, 1906

Beginning at 2.30 o'clock

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No. 251—TEKKE MAT, 3 feet 4 inches by 1 foot 8 inches.

No. 252—BELUCHISTAN MAT, 5 feet 4 inches by 3 feet 5 inches.

No. 253—SEHNA SEDJADEH, 6 feet 5 inches by 4 feet 2 inches.  
Unique by reason of its camel's-hair ground.

No. 254—RUG OF TURKISH KURDISTAN, 5 feet 10 inches by 4 feet 3 inches.  
An immensely heavy fabric produced among the Mesopotamian sand hills. The weaver was ambitious, selecting a pretentious pattern and elaborating it with many changes in color, after the fashion of his race.

No. 255—SMALL RUG OF MESOPOTAMIA, 5 feet by 3 feet 6 inches.  
After his fashion the weaver of this rug expressed in it his idea of Autumn with its colors. It is a heavy, coarse, but solidly woven thing of considerable age. As a fabric it is essentially a good example of the products of Western Kurdistan, and as the record of a natural artist is not to be excelled, the note of the browns, greens, blue, and chief of all the wonderful blends of yellow and reds, copying the October foliage.

No. 256—KAZAK SEDJADEH, 8 feet 6 inches by 4 feet 5 inches.

No. 257—PAIR OF KURDISH KINARI, 13 feet 8 inches by 3 feet 5 inches; 13 feet 10 inches by 3 feet 4 inches.  
A vigorous border, the design of which is borrowed from the Shirvans, is chosen with a view to balancing the rather strong color of the field.

No. 258—SEHNA KHILIM, 6 feet 5 inches by 4 feet 1 inch.

No. 259—HEAVY KURDISH RUG, 9 feet 8 inches by 5 feet 4 inches.

- No. 260—OLD KARABAGH RUG, 9 feet by 3 feet 10 inches.  
Unusually heavy and brilliant in color. When this piece was picked up it was so covered with mud from use out of doors that it was impossible to distinguish the design.
- No. 261—SHIRAZ SEDJADEH, 8 feet 4 inches by 5 feet 5 inches.  
Rich color. With age these rugs become most attractive.
- No. 262—OLD ANATOLIAN PRAYER KHILIM, 4 feet 10 inches by 3 feet 4 inches.  
Of exquisite color; a study in blues. Note even the bluish cast of the red used. The stitch is unusually fine.
- No. 263—KURD KALI, 11 feet 10 inches by 5 feet 2 inches.  
The color effects are all of the softest, although the rug is of phenomenal strength and thickness. The odd note of the Kurd is found in the change of ground-color at the end. The ground of the field is of camel's-hair.
- No. 264—KURDISH KINARI, 16 feet 7 inches by 3 feet 2 inches.  
A conventional treatment of the Mina Khani design, with a ground of dark camel's-hair.
- No. 265—SEHNA KHILIM, 6 feet 6 inches by 4 feet 1 inch.  
The design is dainty, though the medallion has fine clarity.
- No. 266—PAIR OF DAGHESTAN KINARI, 12 feet 10 inches by 2 feet 7 inches;  
13 feet by 2 feet 8 inches.  
Narrow pieces of this famous Caucasian weave are now among the rarest things. The lattice device imposed here upon a field of very rich blue has all the charm which has brought these rugs renown. For all the rectilinear severity of the Daghestan design, the effects invariably have grace and beauty and a singular clearness of atmosphere.
- No. 267—FINE SULTANABAD CARPET, 10 feet 7 inches by 9 feet 2 inches.  
Light blue is employed here with unusually good result.
- No. 268—FERAGHAN KALI, 13 feet 3 inches by 6 feet 4 inches.
- No. 269—SERAPI CARPET, 12 feet 10 inches by 9 feet 9 inches.  
For a medallion design this has a quite unusual balance. The Feraghan border which occupies the main stripe is very pleasing. The center of the rug is well and tastefully drawn. Color very fine.
- No. 270—KURDISH RUG, 9 feet 4 inches by 5 feet 1 inch.  
Another display of the Kurdish color faculty. The combination of blue and green is beautiful, and the blue itself beyond reproach.
- No. 271—OLD KABISTAN RUG, 9 feet 5 inches by 4 feet 4 inches.

- No. 272—KURDISH KINARI, 16 feet 2 inches by 3 feet 8 inches.  
A beautiful combination of green and rose in the pattern of the field.
- No. 273—FINE SARUK RUG, 10 feet 4 inches by 8 feet 9 inches.  
In fabrics of this weave an unbroken mass of color of this sort is rarely met with, but the border is typical. The texture of these rugs is considered the best in Persia, and this is above the standard. A very practical shape withal.
- No. 274—LONG KAZAK RUG, 9 feet 3 inches by 4 feet 7 inches.  
The simplicity of the border is well calculated in view of the peculiar soft tone which characterizes the center.
- No. 275—ASIA MINOR PRAYER KHLIM, 5 feet by 4 feet 9 inches.  
The square shape indicates Bergamo origin.
- No. 276—SARABAND KURD, 6 feet 8 inches by 4 feet.  
Heavy in texture, and rich in color.
- No. 277—RUG OF HAMADAN, 5 feet by 3 feet 8 inches.  
In the multitude of bad modern camel's-hair mats which come to market this old-time piece stands out as a rarity.
- No. 278—ODD KURDISH RUG, 6 feet 5 inches by 4 feet 8 inches.  
The central design is of pure Kurdish derivation; so is the coloring, while the borders have the color common to certain Lesghian and Baku rugs. The border pattern, however, is the vine and pear of the Persian Sarabands.
- No. 279—OLD SHIRAZ RUG, 7 feet 7 inches by 4 feet 10 inches.  
Rugs of this type are woven by the Kashkai tribe, which migrated to southern Persia from the Caucasus. They are thorough in workmanship, and of very pleasing character.
- No. 280—SMALL DAGHESTAN RUG, 8 feet 1 inch by 2 feet 10 inches.  
Daghestans of any size are rare enough. Narrow pieces like this almost unobtainable.
- No. 281—ZENJAN KINARI, 15 feet 1 inch by 3 feet 1 inch.
- No. 282—SULTANABAD CARPET, 10 feet 3 inches by 8 feet 7 inches.  
The light floral effect of the center, with medallion of delicate colors, is very effective against the dark background.
- No. 283—VERY FINE KURDISH FERAGHAN, 11 feet 5 inches by 4 feet 6 inches.  
There is a depth of color in the Kurd treatment which is unmistakable.

- No. 284—GOREVAN CARPET, 12 feet 10 inches by 9 feet 2 inches.  
The medallion effect is relieved by the broken treatment of the corners and the well-distributed all-over pattern. The colors are excellent.
- No. 285—KURDISH SEDJADEH, 6 feet 5 inches by 4 feet 4 inches.  
One of the heaviest and most brilliant of its class. The Kurd habit of barring the ground color is strongly illustrated here.
- No. 286—ANTIQUE KAZAK, 7 feet 2 inches by 5 feet.  
A finely woven example, in which there are practically only two colors. The balance of the design is evidence of great care.
- No. 287—BOKHARA SADDLE CLOTH, 3 feet 11 inches by 2 feet 8 inches.  
The texture shows what the Tekke weavings were in their prime. Note the definition of the whites in the medallions, and the borrowed Kurdish "tree" pattern, which is found in the broad band at the bottom. This is a gem of workmanship.
- No. 288—OLD KHORASSAN RUG, 11 feet 6 inches by 7 feet 3 inches.  
The combination of blue and red gives a fine violet color throughout. A heavy texture.
- No. 289—BELUCHISTAN RUG, 8 feet 6 inches by 6 feet 2 inches.  
Texture and coloring both good.
- No. 290—GUENDJE STRIP, 9 feet 6 inches by 4 feet.  
A peculiar central design upon white ground.
- No. 291—PAIR OF SOUJ BULAK KINARI, 13 feet by 3 feet 2 inches; 13 feet 1 inch by 3 feet 6 inches.  
Heavy Kurdish rugs of the Mina Khani design usually carry a blue ground. The mellow rose here employed is a great rarity. The pieces are heavy and durable, although soft in color effect.
- No. 292—BIJAR CARPET OF KURDISTAN, 19 feet 5 inches by 12 feet 3 inches.  
These fabrics, woven in the Persian province of Ardelan, by the Kurds, are better known in the Oriental markets by the name of Lulé. They are woven by the same mountaineers who make the heavy Kurdish small rugs, but with something more of elaboration in the design. The central pattern is of Kurdish character, the border follows the fine South Kirman drawing, which the Kirmanlis learned in Europe in the Sixteenth Century. These are probably the strongest carpets made in all Persia.
- No. 293—HEAVY KURDISH STRIP, 18 feet 6 inches by 4 feet 1 inch.  
Of unusual length and width and of the finest texture known to Kurdistan.

- No. 294—OLD YURUK RUG OF ASIA MINOR, 9 feet 2 inches by 5 feet.  
Superb coloring. The blue is especially noteworthy. A manogany tone is carried throughout the rug by the use of the browns.
- No. 295—KURD RUG, 7 feet 8 inches by 4 feet 1 inch.  
The "pear" patterns in the center are so colored as to stand out like jewels on a dark background. Heavy, and glossy.
- No. 296—SOUMAK CARPET, 10 feet 3 inches by 7 feet 7 inches.  
A clean-cut example of the pileless fabrics, with an extraordinary display of blue.
- No. 297—KALI OF GHAYN, 21 feet 6 inches by 8 feet.  
A rare sort. This all-over arrangement of flowers—the larger ones intended to represent the poppy—is found in only a few carpets. The district where they are woven is on the caravan route between Herat and Kirman, by way of Meshed, and textile traces of all these districts may be discovered in this rug. The weaving is pure Khorassan, as the border design is. The deeper reds are South Khorassan. The greens and light blues of Herat, and the floral inspiration undoubtedly attributable to Kirman.
- No. 298—TABRIZ KALI, 16 feet 10 inches by 8 feet 4 inches.  
The Tabriz looms show no better things than this. The dyes made in Tabriz are now probably the fastest and best in all Persia, barring always the Kurds. The fine knot permits of very minute detail in the pattern. The rug is of especial value on account of its wealth of green, which is so broken and distributed that the tone of the entire piece is very soft. In thickness of pile the Tabriz carpets far outdo all others pretending to equal fineness of knots. The weavers imitate the Bijar textile methods. The green chosen for medallion and corners is the precise shade used in the old rugs of Feraghan, and makes a most attractive and appropriate background for the small version of the "fish" pattern employed to adorn it.
- No. 299—OLD RUG OF CHINESE TURKESTAN, 11 feet 6 inches by 5 feet 11 inches.  
The increasing influence of the West may be seen in this fabric. The border takes on much of the Persian floral quality, although still in the most conventional forms. The medallion idea also creeps into the field, though its definition is broad, and resembles in treatment much of the more formal Chinese work. The Chinese octagonal medallion is still maintained, but its drawing and coloring are much altered. Among the small contained patterns of the field are many which appear in almost exactly the same form in the so-called Bokhara or Tekke rugs, and in the Kazak and other Caucasian fabrics. The broad coloring, blue combined with a very effective shade of soft salmon-brown, is Mongolian. This rug is very old, and has withstood wear in a remarkable manner, considering its lightness.



No. 300—PERSIAN SILK RUG, 13 feet 5 inches by 9 feet 3 inches.

An object-lesson, as well as a thing of beauty. Viewed the "light way," there is no color in this entire rug which is not attenuated to the last degree. The greens, yellows and blues are all of the lightest, and even further delicacy is attained by the white spaces in the borders, upon which the barest suggestion of floral forms is depicted. Seen in its darker aspect, a wonderful transformation occurs and the rug becomes a study in yellow and green tones, in which the blue appears almost imperceptible. The whites mentioned in the border are now a rosy tone and represent pomegranates growing upon very realistic branches. The floral devices all through the rug take on a new strength, and the corners and center have become deep-toned grounds of green and blue. Altogether one of the most fascinating and illusive of silk fabrics.

No. 301—MERV DJIJIM, 10 feet 7 inches by 6 feet 6 inches.

The pattern is geometrically perfect, and the color tone soft and pleasing. The smallest details of the design are wrought out with great skill and care.

No. 302—MELES PRAYER RUG, 4 feet 7 inches by 3 feet 6 inches.

The red and green, yellow and light blue are characteristic of Meles, and are found in combination in no other rugs.

No. 303—SARAWAN KALI, 13 feet 3 inches by 6 feet 2 inches.

No. 304—ANTIQUE BELUCHISTAN MAT, 5 feet 1 inch by 3 feet 2 inches.

This is the best sort of the old Beluchistans. The blue and red, which were practically the only colors used in the older fabrics, are superb in their strength. The rug is very old.

No. 305—CHINESE RUG, 12 feet by 8 feet 11 inches.

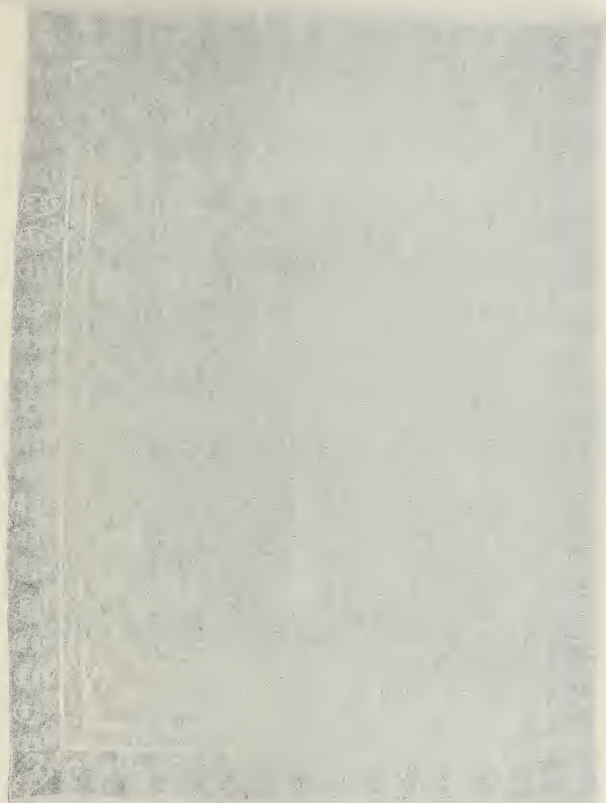
Strong in color and very soft in texture. Characteristic piece of Chinese workmanship.

No. 306—RUG OF WESTERN KURDISTAN, 7 feet 6 inches by 4 feet 2 inches.

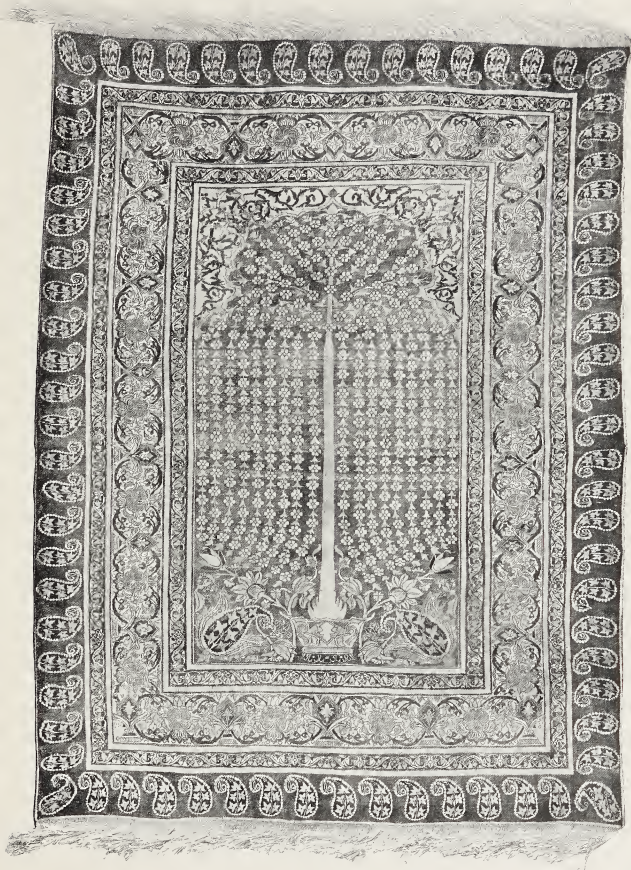
The Kurds, borrowing patterns from all sources, have here chosen a central design found in finer development, but with not more of vigor, in the oldest Persian silk carpets. The texture is coarse, but the coloring and freedom of treatment in the design cannot be excelled by any of the more urbane weavers.

No. 307—FARSISTAN DJIJIM, 6 feet 6 inches by 3 feet 8 inches.

For oddity of color, textile thoroughness, careful elaboration of a very delicate design, this *dijim* is noteworthy. For all its fineness the nomadic origin is visible in the small separate devices scattered at random, and further by the alternation of colors in the embroidery covering the seams. This and the tufts of wool which appear at intervals suggest that the fabric was woven in far southwestern Persia, under the Shiraz influence.







No. 328.



- No. 308—FINE PAIR OF SARAWAN KURD STRIPS, 16 feet by 3 feet 2 inches, and 16 feet 2 inches by 3 feet.  
Perfect texture, wonderful richness and balance of color. Of this type few matched pairs of kinari will be found to compare with them.
- No. 309—HEAVY BIJAR CARPET, 12 feet 3 inches by 8 feet 5 inches.  
Rugs of this class were formerly known throughout Persia as Sarakhs. They stand out prominently among all Persian weavings for absolute strength in design and color. The red ground with these virile medallions is characteristic.
- No. 310—KURD RUG OF FERAGHAN, 9 feet 7 inches by 5 feet 3 inches.  
An odd combination in design. The typical Feraghan "fish" pattern is united with a broad Khorassan border.
- No. 311—ANATOLIAN PRAYER RUG, 4 feet 9 inches by 3 feet 1 inch.  
The peculiar copper tone of the red is interesting.
- No. 312—SHIRVAN KHLILIM, 11 feet by 5 feet 5 inches.
- No. 313—OLD DAGHESTAN RUG, 8 feet 7 inches by 3 feet 10 inches.  
All that has been said in praise of the pure Daghestan is borne out by this beautiful old survival. It is so old that the ends are worn away, and the selvage on the side was badly disintegrated, but the marvellous colors still survive in beauty to put to shame the products of the modern dye-pot. In the blues alone this rug is of value as a document. Notice for example the pronounced dark blue center, and by way of contrast the soft shade in the outer stripe. The clarity of the design is maintained without garishness, a trait peculiarly distinctive of this weave. In texture the rug is like a board in spite of the unending wear which it has undergone. Daghestans of this sort do not happen any more.
- No. 314—OLD KALI OF KURDISTAN, 15 feet 2 inches by 7 feet 6 inches.  
Carpets of this fashion, now almost unobtainable, were the forerunners of the enormous Bijars, which are now appearing in American markets. There is a vast amount of dignity about these old fabrics, and beauty of a quiet but very impressive order. The Kurds, masters in the manipulation of design and color, have here developed the ancient Herati or "fish" pattern into an even more beautiful and artistic thing, not the least element of which is the array of broad lancet leaves in soft green. The border, while of a breadth proportionate to the general magnitude and importance of the carpet, is softened and adorned by a design in which the small round flowers in white, distinctive of the old Persian Djushaghan, are one of the most attractive features.

No. 315—ANTIQUE FERAGHAN MOSQUE CARPET, 18 feet 10 inches by 10 feet 4 inches.

Such fabrics as this genuine old carpet of Feraghan, in such splendid size, are a thing of the past. It is characteristic of the rugs woven for use in the mosques, that even though the design be a diaper effect, the center is relieved by at least one and usually three medallions in vigorous color. The green ground of the border, characteristic of old Feraghan, is very fine. One of the highest class rugs in the collection.

No. 316—BELUCHISTAN RUG, 8 feet 6 inches by 5 feet 10 inches.

The white patterns show out clean and clear. A good example.

No. 317—RARE DAGHESTAN MAT, 2 feet 3 inches by 1 foot 7 inches.

Tiny bits of this character are still woven in Anatolia, though with nothing of the old time fineness. From the Caucasian looms nothing of the sort is now to be seen.

No. 318—TRICLINIUM CARPET OF KURDISTAN, 20 feet by 12 feet.

The ancient triclinium arrangement, common in Oriental rooms, is here given in a single fabric. In many pieces of this character there is a wide difference of design between the central section, or *kali*, and the surrounding strips, but the several sections are here in perfect harmony, since the Herati design has been utilized for all of them, the center part being on a white ground. The blue corners of the center section, and the rose medallion in the *sarandaz* or head-piece, are Kurdish addenda, and the border is purely Kurdish in treatment. Like all the Bijar fabrics of Kurdistan, the carpet is stupendously heavy.

No. 319—VERY OLD SEDJADEH OF HEREZ, 7 feet by 4 feet 8 inches.

One of the rarest and most desirable fabrics of its size in the collection. There appear here, in addition to the undyed camel's-hair, only the blue and rose tones now so well recognized in the Gorevan and Serapi carpets, of which this rug was the predecessor, and the "iron black" in which the vines and the ground of the center are woven. With time these blacks have corroded the wool, leaving the decoration of the medallion, it will be noticed, in perceptible relief, which was the original aim of the weaver. The drawing of all the floral elements is quite characteristic of the Herez district, but is softer and has more feeling than is common in the large carpets which now monopolize the Herez looms. For breadth of color and for dignity it would be difficult to surpass this rug. The almost square shape is quite characteristic.

No. 320—OLD KAZAK SEDJADEH, 6 feet 7 inches by 5 feet 5 inches.

One of the best of the heavy type of Kazaks. The texture is unusually close, and the color sound and beautiful. The ambitious character of the piece is shown in the excellent balance of the medallions, and in the elaborate use of greens and of the mauve color, so uncommon in antique Asiatic rugs. An effect almost mystical is produced by the combination of mauve and blue in the broad border.



No. 321—MODERN CARPET OF KIRMAN, 15 feet by 9 feet 8 inches.

A design strongly approved of by the South Persians. The round medallions and semi-medallions, of decided Hindu character, were early established in Kirman art, owing to the close connection with India by the southern caravan route. The combination of the "pear" or palm-leaf elements in the corners with these medallions are a mark of Mogul ascendancy in Hindustan. Very soft color effects throughout.

No. 322—SEHNA KHILIM, 6 feet 2 inches by 4 feet 7 inches.

A very perfect piece. The "pear" pattern of Sarawan is used in the ground, and the "tree" device of Kurdistan for the center.

No. 323—Rug of Mesopotamia, 6 feet 2 inches by 3 feet 7 inches.

The color mastery of the Kurdish weavers needs no further demonstration. At first sight one is inclined to think the red and pink tones found in the small device of the field are caused by the running of the color. Examination of the back of the rug shows that this is not true, but that every knot was woven in the tint appearing upon the surface. This habit of varying the color throughout a rug is thoroughly characteristic of these rough weavers, and is productive of the most beautiful effects found in all the textile art of Asia. The pictorial strength of this medallion, offset against the extraordinary dark blue now so rarely found, is admirable, and is heightened still more by the coloring of the borders. Notice the manner in which the blue of the field is carried into the outer border stripe. A very rare fabric.

No. 324—OLD GHIORDES PRAYER RUG, 5 feet 11 inches by 4 feet 2 inches.

In this rug will be found practically the same design which has been taken for the red prayer rug No. 444. The difference between the Persian and Turkoman workmanship alluded to in the remarks upon that fabric is apparent upon comparison.

No. 325—KARABAGH KALI, 17 feet 5 inches by 6 feet 9 inches.

No. 326—TYPICAL OLD FERAGHAN CARPET, 15 feet 7 inches by 11 feet 9 inches.

Very rare among the old Feraghans or in fact any old Oriental weaves, on account of its almost square shape. The beauty of this class of Feraghan carpets is that they will "go with anything," and the effect is always quiet and restful.

No. 327—FINE CARPET OF GOREVAN, 16 feet 10 inches by 12 feet 6 inches.

A clean-cut medallion which would do credit to the very finest of Kazaks. The coloring also suggests that weave. The blue in the center throws the strong central pattern into fine relief. The green in the border and corners is a precise complement for the medallion's red, and barely enough white is used in the definition of the panel to give the requisite life.



No. 328—PERSIAN SILK PRAYER RUG.

One of the finest of the old silk "tree of life" prayer panels of Southern Persia. This design has been standard in Iran from a very early period. The tree is always represented in full flower, and though varying in small particulars is practically the same in drawing as it appears here. The ornamentation at the base of the prayer arch is sometimes a smaller tree, sometimes the "pear" pattern, which appears in this piece, and the borders are chosen to suit the inclination of the weaver. In texture these old pieces are unquestionably superior to those which have been produced in recent years.

No. 329—FINE PAIR OF SOUJ BOULAK KINARI, 16 feet by 3 feet; 15 feet 11 inches by 3 feet.

Perfect, very narrow, with a decided jewelled effect in the design. Matched pieces of this excellence are rare.

No. 330—FERAGHAN KALI, 14 feet 6 inches by 6 feet 6 inches.

This rug shows in the border a marked departure from the character usually found in the Feraghan rugs and certain textile traits which strongly suggest other influence. The main border stripe is of the Djushaghan quality, and the narrow borders speak strongly of Shiraz. There is much about it that leads one to believe that the weaver was familiar with the Djushaghan methods. However this may be, the carpet is of fine strength and large merit.

No. 331—ANATOLIAN PRAYER RUG, 5 feet 6 inches by 3 feet 6 inches.

Woven in the central part of Asia Minor, in the mountain districts, and strangely enough has a border borrowed bodily from the Shiraz rugs.

No. 332—FINE OLD SOUMAK CARPET, 10 feet 1 inch by 7 feet 3 inches.

A perfect illustration of the original native weave. The quality of the color, and its distribution, are alike beautiful. A strong border suggestion is given by the row of oblongs in the outside of the field.

No. 333—ZAGROS RUG, 6 feet 7 inches by 3 feet 9 inches.

The ornamental lattice upon white ground, with the "pear" patterns for ornamentation, and the borders at the end of the field, show the rug to be of Southern derivation. The green of the borders is of fine tone.

No. 334—OLD TEKKE RUG, 7 feet 6 inches by 4 feet 9 inches.

An available size, and as an example of Turkoman weaving worth consideration nowadays.

No. 335—GHIORDES ODJAKLIK, 6 feet 5 inches by 4 feet 5 inches.

The serrated Ghiordes form of medallion angle is used here as in the prayer rugs. While the texture is of the pure Ghiordes order, a suggestion of Kulah is given by the narrow stripes in the outer section.

No. 336—KARABAGH KALI, 20 feet 1 inch by 6 feet 1 inch.

A rich piece in the old Karabagh red, with splendid sweep to the design. It is made to represent rudely a garden with winding walks. The treatment is Caucasian.

No. 337—OLD RUG OF FERAGHAN, 13 feet 5 inches by 7 feet.

This extraordinary product of Feraghan looms should be examined in comparison with No. 346. These carpets are from the same districts. The maker of this collection has seen this peculiar form of tree devices upon a red ground in none save two or three carpets of Feraghan, of which this is one. In the others this element is thrown in as an additional border stripe, but here the weaver has gone a step further and used it in the manner of Laristan, as an "all-over" pattern for the field. The effect is brilliant in the extreme. It will be noticed that in the rugs of this locality nothing but the best of wool is used, and the workmanship is most thorough.

No. 338—VERY RARE DJIJIM OF BELUCHISTAN, 9 feet 8 inches by 4 feet 10 inches.

The khilim bands which are left exposed have the same pattern as the web of the fine Beluchistan rugs. The embroidered patterns, it will be noticed, are different in each of the transverse sections, and the border again is different. There appear only the standard red and blue of Beluchistan. The work is thorough in detail.

No. 339—FINE KIRMAN CARPET, 20 feet 2 inches by 13 feet 11 inches.

Among the new medallion pieces of this weave few are found with the clear definition of this one, and at the same time preserving tones of such quietude and dignity. The stronger features of the central design are drawn in soft colors, and the requisite lightness is given by the light background. There is a beautiful floral effect in the center which would do credit to a Sixteenth Century Persian.

No. 340—VERY FINE GOREVAN CARPET, 14 feet 8 inches by 10 feet 9 inches.

This is the highest type of the Gorevan products, not alone in color but in the working out of its patterns. The center is a combination of the Shah Abbas design of the Sixteenth Century and a later Kurdish conceit of broad leaves known as the Tereh Sirdar. The two elements have been combined in the most artistic manner, the lotus flowers following the color allotment of the Ispahans with considerable accuracy, and the yellow leaf patterns being so modified as to avoid the loudness which marks them in Kurdish carpets. Colors have been used here which are never found in the ordinary Gorevan and Serapi fabrics. Note the deep maroon used in the palmette at the ends of the field. The border has also a suggestion of the Sixteenth Century pieces, since it is composed of a repetition of the Chinese cloud band, so prominent in the Fifteenth and Sixteenth Century rugs.

No. 341—VERY OLD KAZAK, 8 feet 7 inches by 3 feet 8 inches.

Kazak pieces of this age and fineness are seldom met with. The elaborate display of mauve color throughout the design is very uncommon. The blue is marvellous. A clear suggestion of Chinese character is given in the larger elements of the design. When this rug was first obtained it was so worn that in places there was no trace of the pile remaining.

No. 342—UNIQUE SEDJADEH OF KHORASSAN, 4 feet 8 inches by 3 feet 6 inches.

No fabric more nearly unique than this can be imagined. It is woven in camel's-hair, in a very fine knot and with a color scheme quite remarkable. In the borders the general style is that of the large carpets of Meshed. The medallions are oddly adorned with figures and faces drawn in the typical Persian manner. The Persian emblem of the golden lion occurs in alternation. The central medallion, also ornamented with a face, set inside the eight-pointed star, is drawn more after the ornate fashion of the Kirmans. An odd break, for the sake of averting the Evil Eye, is found at the ends of the field, where the ornamental corners are interrupted to make room for bands of plain camel's-hair. An extraordinary rug in every respect.

No. 343—KARABAGH KALI, 14 feet 9 inches by 7 feet 7 inches.

The best coloring and workmanship of which the Caucasus is capable. Mass color in the grounds of field and border is offset by many delicate shades distributed in the similar patterns of the field. The clarity and definition for which the Caucasian rugs are famous could not have better illustration, and the size is altogether unique.

No. 344—FINE OLD PAIR OF SARAWAN KURDISH KINARI, 15 feet 4 inches by 3 feet 3 inches; 14 feet 9 inches by 3 feet 4 inches.

The border and field of these carpets present an absolute combination of blue and mahogany, the golden hues of the wood being afforded by the yellow in which certain of the small devices in the border are laid. The running pattern in the central narrow stripe is of a soft tone which differentiates in a very delicate fashion the inner and outer parts of the border section. The blue of the center is of high quality.

No. 345—SHIRAZ KURD, 10 feet 6 inches by 6 feet 3 inches.

No. 346—FERAGHAN RUG, 6 feet 1 inch by 4 feet 2 inches.

Compare this rug with No. 337.

No. 347—FINE KURDISH STRIP, 11 feet 4 inches by 3 feet 4 inches.

An old Kurdish pattern. Beautiful effect is given by the alternation of color, even to the changing shades of rose in the large flowers which mark the apex of the devices.

- No. 348—OLD MELES PRAYER RUG, 5 feet 8 inches by 3 feet 9 inches.  
A product of south-western Asia Minor, fine examples of which are no longer in market. The coloring—particularly the cherry shade of red—is found nowhere else except among the Karabaghli of the Caucasus. The yellow and green, likewise, are characteristic of Meles. The narrow stripes are borrowed from Kulah.
- No. 349—OLD SEHNA RUG, 4 feet 7 inches by 3 feet 9 inches.  
A beautiful example of the oldest Sehna weaving. The texture is heavier than that in most of the Sehna rugs, but the coloring has a quality no longer to be found in the Western districts.
- No. 350—HEAVY OLD KURDISH RUG, 8 feet 5 inches by 4 feet 8 inches.  
The coloring of the center is wonderful. The changing of the colors in the repetitive "tree" pattern imparts an extraordinary light and beauty.
- No. 351—OLD FERAGHAN KURD, 9 feet 7 inches by 5 feet 6 inches.  
An open form of the Herat design. The border singular in the extreme. Coloring very rich.
- No. 352—UNIQUE KURDISH RUG, 10 feet 3 inches by 4 feet 5 inches.  
Nothing more singular in the way of color is apt to appear at any time in the bales of Eastern weavings, the peculiar cast given to the rug by the ground of camel's hair in various shades, broken at the ends by dark blue touches, is sufficient to stamp it as original.
- No. 353—KIR SHEHR RUG, 8 feet by 4 feet 2 inches.  
The designs are of the old Turkish character, brought from central Asia.
- No. 354—BOKHARA CARPET, 8 feet 2 inches by 6 feet 5 inches.  
A typical fabric, in good shape, and without an excess of webbing at the ends.
- No. 355—KURDISH FRAGMENT, 3 feet 2 inches by 2 feet 1 inch.
- No. 356—SQUARE LADIK RUG, 6 feet 6 inches by 5 feet 9 inches.  
Closely resembles the Old Bergamos in shape, but the coloring is darker, the triple panels are a familiar design in the Bergamos, but the treatment of them is bolder and more showy.
- No. 357—SHAH ZADE, 14 feet 1 inch by 10 feet.  
The medallion design is taken from the old Sehna rugs. The dark-blue ground sets off the medallions admirably.

- No. 358—SERAPI CARPET, 12 feet 10 inches by 9 feet 1 inch.  
In its beautiful distribution of color, and its drawing, this carpet really passes out of the class of most moderns. The balance of the reds carried into the outer section is perfect. The red is of a soft quality that is very fine. Particularly rare is the fine and well-balanced display of the greens. The small octagonal medallion of plain color in the center stands out so boldly on a white ground that it has almost the appearance of raised work.
- No. 359—GREAT CARPET OF SULTANABAD, 25 feet 4 inches by 16 feet 8 inches.  
This magnificent carpet needs no commentary. It is a mass of glorious color, with only the simplest of adornment in the way of border, corners and medallion. The Sultanabad dyers have established for themselves a mastery in reds which not even the best old colorings of Turkey can excel. Seldom is a rug of this solid coloring found in such titanic size.
- No. 360—SEHNA KHILIM, 6 feet 7 inches by 4 feet.  
In low tone, practically a study in red and brown.
- No. 361—BOKHARA CARPET, 11 feet 4 inches by 7 feet 4 inches.  
One of the largest and most attractive of this class, with the orange and white areas in the octagon strong enough to give the fabric considerable life. In the border, particularly at the sides, there is a decided similarity to the Beluchistans in treatment.
- No. 362—VERY FINE OLD KURDISH RUG, 6 feet 2 inches by 4 feet 1 inch.  
The misty tone achieved in this old piece is not to be found anywhere except in the fine Persian silks.
- No. 363—MODERN RUG OF BERGAMO, 7 feet 9 inches by 5 feet 10 inches.  
Copied after the old Bergamo rugs, the making of which has for a long time been abandoned. This piece has just left the looms. With a little age, and consequent softening of the now vivid color, it will be a fit successor to the old pieces.
- No. 364—KAZAK OBJAKLIK, 8 feet 4 inches by 4 feet.
- No. 365—BELUCHISTAN RUG, 9 feet 10 inches by 5 feet 9 inches.
- No. 366—OLD MOSUL RUG, 6 feet 4 inches by 4 feet.  
The low tones are beautiful. The entire rug bears a hint of autumn. The green is particularly soft.
- No. 367—FINE BIJAR CARPET, 12 feet 1 inch by 7 feet 6 inches.  
One of the deepest, richest and most dignified of the heavy Kurdish carpets. The red is of a quality rarely excelled. The lattice design with tree ornamentation is that used in the oldest and best Kurdish carpets.

- No. 368—REPRESENTATIVE FABRIC OF KIRMAN, 11 feet 2 inches by 9 feet 5 inches.  
The color is well balanced, and the elements of design are strong and at the same time a restful all-over effect is maintained. The texture is excellent.
- No. 369—HEAVY KURDISTAN CARPET, 18 feet 4 inches by 11 feet 4 inches.  
An ideal fabric where strength and dark color are required. The design is one of splendid vigor, taken from the old-time rugs of Kurdistan, and is devoid of all the softness and sinuosity which marks many of the large carpets now made. The main patterns are laid in camel's-hair, which gives a fine tone to the whole. Lively colors are displayed only in the small areas necessary to avoid monotony.
- No. 370—FINE FERAGHAN SEDJADEH, 6 feet 8 inches by 4 feet.  
The border is unusually broad and the panel very strongly defined to balance.
- No. 371—OLD KURDISH RUG, 9 feet 4 inches by 4 feet.  
The work of unlearned nomads, but a particularly beautiful thing in color.
- No. 372—RUG OF FARSISTAN, 7 feet 7 inches by 3 feet 10 inches.  
Remarkably rich display of color and oddity of design are apparent here. The large "pear" patterns upon blue show the Laristan leading.
- No. 373—ANATOLIAN SEDJADEH, 6 feet 11 inches by 4 feet 9 inches.  
From the mountain part of eastern Asia Minor, where the "tree" pattern of Kurdistan is common. The blue is the same quality as that shown in several of the Yuruk rugs from the same section.
- No. 374—MODERN YOMUD RUG, 10 feet 7 inches by 7 feet 7 inches.  
Product of the organized looms of Western Turkestan, where fine Yomud fabrics were formerly made. In coloring these new rugs lean more toward the Tekke tones.
- No. 375—VERY OLD RUG OF CHINESE TARTARY, 8 feet 3 inches by 4 feet 9 inches.  
A beautiful survival of the old Chinese yellow. Very dainty design.

FOURTH AFTERNOON'S SALE  
SATURDAY, APRIL 28th, 1906

Beginning at 1.30 o'clock

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- No. 376—KABISTAN PRAYER RUG, 5 feet 5 inches by 3 feet 8 inches.  
Singular stripe effect in the field.
- No. 377—MOSUL RUG, 6 feet 5 inches by 3 feet 6 inches.  
The center is a study in the golden browns.
- No. 378—FREAK RUG OF AZERBIJAN, 5 feet 6 inches by 3 feet 3 inches.  
Shows the capabilities of the weaver in handling not alone the complicated "fish" pattern in the Feraghan manner, but also the bolder devices which prevail in Kurdish rugs and in the more pretentious big carpets of the cities.
- No. 379—OLD KAZAK RUG, 6 feet 2 inches by 3 feet 6 inches.  
One of the daintiest and at the same time most effective bits of color in the collection. The light borders are most delicate, and there is an admirable balance between the ruby-like center and the blue of the outside. Phenomenal, too, on account of its diminutive size.
- No. 380—TEKKE FRAGMENT, 5 feet 7 inches by 4 feet.  
Made up from pieces of what was once, no doubt, a very large rug. In places the pile has practically disappeared and it is possible to see through almost any part of the fabric. The upper border is taken from another rug woven by the same tribe but of a longer pile. Its likeness to the lower one, which is original, shows how little the designs of these Turkoman tribal weavers vary.
- No. 381—PLUMED KHEILIM, 10 feet 9 inches by 4 feet 9 inches.  
The feathers with which this khilim is adorned are, it will be noticed, woven in, and not merely attached to the surface. At one point there will be found a long strand of Angora goat's hair in place of the feather. This note of irregularity is to insure good luck.
- No. 382—DAGHESTAN PRAYER RUG, 6 feet 10 inches by 3 feet 2 inches.  
Nearly all the fabrics of this weave are elongated. They are seldom encountered now in shipments to this country.

- No. 383—VERY FINE KURD RUG, 7 feet 7 inches by 3 feet 11 inches.  
Thin and fine as the best of Persian rugs, with a splendid distribution of color areas.
- No. 384—OLD KAZAK RUG, 8 feet 3 inches by 5 feet 4 inches.  
Of admirable color and great consistency in design.
- No. 385—MODERN KIRMAN SEDJADEH, 6 feet 8 inches by 4 feet 4 inches.
- No. 386—OLD RUG OF CHINESE TARTARY, 6 feet 3 inches by 4 feet 7 inches.  
Although woven under the influence of Samarkand, this piece is almost purely Chinese in its design and color.
- No. 387—OLD YOMUD PRAYER RUG, 5 feet 7 inches by 4 feet 5 inches.
- No. 388—KHILIM TABLE COVER, 8 feet 4 inches by 4 feet 6 inches.
- No. 389—Fine Gorevan Carpet, 13 feet 11 inches by 9 feet 4 inches.  
No old Kazak can excel this rug in splendid virility and clearness of atmosphere.
- No. 390—BELUCHISTAN MAT, 5 feet 7 inches by 3 feet 1 inch.  
Soft color and neat design.
- No. 391—KURDISH STRIP, 16 feet 1 inch by 3 feet 5 inches.  
The Mina Khani design, which appears in this rug, is native to Kurdistan, but has been copied in the rugs of all parts of Asia with variant interpretation. This piece is the pure type both in texture and color. For many years dealers sold rugs of this pattern under the name of Ispahan. Mina Khani pieces of this quality are now out of market. The collector has endeavored in vain for more than two years to secure a mate for this rug.
- No. 392—KAZAK, 6 feet 1 inch by 4 feet 10 inches.  
One of the oldest of the Kazak rugs, and one of the most unusual in design. The tarantula device in the center is common, but the remainder of the field design shows a striving after effects which are not native to the weaver. The bottle-green ground is most interesting.
- No. 393—CYPRESS TREE CARPET OF KIRMAN, 26 feet 6 inches by 12 feet.  
This design, a favorite one among the old Kirman weavers from the earliest period, was formerly used in fabrics intended for grave coverings, the cypress tree being the emblem in the East, as in the West, of mourning, and, therefore, by implication, of immortality. The imposition of this design upon a field of go'den yellow is symbolically harmonious, since yellow typifies joy, or the reawakening in Paradise. The borders have a decorum entirely in keeping with the idea which pervades the rug. It is seldom that this coloring can be obtained at all, and particularly in a carpet of such size, shape and fine design.



- No. 394—FINE ANTIQUE SOUMAK RUG, 9 feet 9 inches by 4 feet.  
The old rugs of the Soumak districts are becoming very rare, particularly in the small sizes, the entire weaving population having apparently gone over to the making of large carpets.
- No. 395—OLD RUG OF KARABAGH, 8 feet 8 inches by 3 feet 11 inches.  
Very fine weave. Beautiful definition in the design, but chiefly remarkable for its wonderful blue, the best of the Caucasus.
- No. 396—YURUK RUG, 8 feet 7 inches by 5 feet 9 inches.  
A glorious blue. Certain features in design have been borrowed from the Kazaks.
- No. 397—ANTIQUÉ KURDISH RUG, 6 feet by 4 feet.  
No more eccentric product of the West Persian looms has come to the collector's notice. The panelled arrangement of the ends in dark colors, common to Shiraz, is given great pronounciation by the odd triangular bar of diaper pattern, in red and yellow, athwart the middle section. A fine shade of green used in the small borders gives additional richness to the whole, and the dark blue in which the main panels are placed is of very fine quality. The rug is not only rare, but of superb quality.
- No. 398—RUG OF SOUTHERN KURDISTAN, 7 feet 9 inches by 4 feet.  
These floral centered lattices of green with a ground in two shades of rose color once appeared commonly enough in the American rug markets. In the last five years they have vanished completely. These rugs are always of the best quality and the wool has the sheen of silk.
- No. 399—SARUK KALI, 14 feet 6 inches by 6 feet 5 inches.  
One of the native fabrics, following an old design and color; is immensely strong, but not harsh. The design is perfectly balanced, the border in careful keeping with the strong central pattern. This is a modern rug, but in every respect entitled to rank among the high-class old fabrics.
- No. 400—KIRMAN CARPET, 11 feet 4 inches by 8 feet 7 inches.  
A representative fabric.
- No. 401—FINE OLD TEKKE RUG, 4 feet 2 inches by 3 feet 7 inches.
- No. 402—SHIRVAN KHILIM, 10 feet 3 inches by 6 feet.  
Bold pattern and finely distributed color.
- No. 403—OLD KAZAK, 6 feet 7 inches by 5 feet 10 inches.  
A happy combination of old blue and white.
- No. 404—MESHED RUG, 9 feet 7 inches by 6 feet 8 inches.  
The borders of misty blue color are exactly balanced against the solid cream ground, which is rare. The center medallion is in admirable proportion. One of the most attractive pieces in the collection.

- No. 405—OLD SARAWAN KALI, 15 feet 6 inches by 6 feet 6 inches.  
A pure example of the Saraband design. Though closely woven, the pile has remarkable luster.
- No. 406—FINE KIRMAN CARPET, 16 feet 11 inches by 12 feet 8 inches.  
The whole of this rug, practically, is included in the field. The borders, save for the attractive pattern of the main stripe, are in low key, and, intentionally, serve merely the purpose of complementary background to the red, but the soft center medallion against the ground of green is as exquisite a piece of coloring as need be desired. The floral patterns of the medallion in rose and white on the dark ground have a suggestion of actual relief.
- No. 407—FERAGHAN KURD MAT, 6 feet 4 inches by 3 feet 9 inches.
- No. 408—FINE OLD KALI OF KHORASSAN—16 feet 5 inches by 6 feet 1 inch.  
It was with this peculiar color, now softened by time, that the weavers of certain far eastern districts sought to simulate the effects found in the still earlier carpets of western and southern Persia. The singular flossy character of the Khorassan pile is here marked, and in certain lights the carpet has the appearance of being silvered. The collector is not aware of any rug of this class approaching this piece in softness or utter refinement. The color quality throughout is unequalled, a splendid blue providing background for the light tones in which the "fish" pattern is wrought. The borders, in which delicate yellow predominates, are in very fine harmony.
- No. 409—RARE OLD BELUCHISTAN MAT, 3 feet 6 inches by 2 feet 1 inch.  
Not alone is this admirable as a Beluchistan rug, but unique in having a Djijim center. The "tree of life" device is embroidered upon a web similar to that of the khilims.
- No. 410—SEHNA KHLIM, 6 feet 9 inches by 4 feet 8 inches.  
Unusual by reason of its central design, which follows the *mir* pattern. The dashes of blue background introduced in a field of brown are due to a superstitious impulse.
- No. 411—KAZAK SEDJADEH, 7 feet 9 inches by 4 feet 7 inches.  
The Kazak weavers offer few pieces of finer quality than this. The wool has been selected with great care, and in certain exposures is easily mistaken for silk.
- No. 412—BRILLIANT YOMUD RUG, 11 feet by 7 feet 2 inches.  
The clean character of Yomud weavings is well illustrated, the color being somewhat lighter than is usually found in these fabrics. In perfect condition. Western markets have probably seen about the last of fine old-school Yomud rugs.

- No. 413—KURDISH RUG, 6 feet 10 inches by 4 feet 9 inches.  
Nothing is rarer than the marvellous old hue found in the center of this rug. Its making is an art which has been lost in every part of the East excepting the remotest districts of Kurdistan. The luster is remarkable.
- No. 414—FINE PAIR OF ZENJAN KINARI, 17 feet 6 inches by 3 feet 4 inches;  
17 feet by 3 feet 5 inches.  
Similar in most respects to No. 234, and evidently from the same neighborhood, if not from the same looms. A little darker in general effect; magnificent in workmanship as well as color.
- No. 415—KIRMAN CARPET, 16 feet 8 inches by 9 feet.  
Although a modern fabric, this follows the old formal design of the seventeenth century Persians, such as are found in the old Djushaghan rugs, with only a suggestion of the Kirman manner in borders. Of great dignity, and very fine quality. The background in a peculiarly soft color.
- No. 416—SHIRVAN KHILIM, 9 feet 6 inches by 4 feet 10 inches.
- No. 417—BELUCHISTAN RUG, 8 feet 10 inches by 5 feet 5 inches.  
Nice light effect both in the red and the blue.
- No. 418—FINE GOREVAN CARPET, 12 feet 7 inches by 9 feet 1 inch.  
A very good display of red, with a well-distributed pattern. Only the smallest trace of a medallion is seen, and the border is narrow to correspond with the central design.
- No. 419—TEKKE PRAYER RUG, 5 feet 2 inches by 3 feet 9 inches.
- No. 420—OLD YURUK RUG OF ASIA MINOR, 11 feet by 4 feet 10 inches.  
Remarkable for the splendid quality of its blue and the immense virility of the pattern.
- No. 421—OLD ANATOLIAN PRAYER KHILIM, 3 feet 6 inches by 2 feet 7 inches.  
Small, but very heavy, with splendid coloring.
- No. 422—OLD KURDISH RUG, 9 feet 9 inches by 5 feet 4 inches.  
Much dignity. The blue in the ground is unexcelled and the light borders are exquisitely presented.
- No. 423—FERAGHAN ODJAKLIK, 6 feet 5 inches by 3 feet 11 inches.  
Instead of the green border, the customary quantity of that color is here used in a center medallion, which is an almost unheard-of thing among the standard products of Feraghan.
- No. 424—SEHNA KIS KHILIM, 18 feet by 6 feet 1 inch.  
A noble mass of color. Characteristic Sehna borders.

No. 425—RARE AKHAL TEKKE MAT, 5 feet 3 inches by 3 feet 7 inches.

The design is a diminutive form of the shape used in so many of the Akhal and Yomud rugs. The party lines setting off the field and borders and the six square spaces in the center carry a pattern well recognized in the Yomud fabrics. The bands across the ends are plainly sections from a standard Turkoman border. A design of such oddity is not seen in one of thousands of the Turkoman fabrics, the designs of which are more uniform than any in Asia.

No. 426—FINE KIS KHILIM, 14 feet 5 inches by 5 feet.

Beautiful soft coloring. A violet cast given by the rose color, and the blues furnish fine background for the soft yellow. The "tree of life" idea is presented in the central panels.

No. 427—YELLOW KALI OF HERAT, 14 feet 6 inches by 6 feet 10 inches.

A white black-bird would scarcely be more uncommon than a pure Herat carpet of this description, with a ground of pure yellow, the use of this color for such purposes being confined in the main to China and Kurdistan. The rug is old, and shows slightly in places the wear it has undergone. The "fish" pattern is used in its open form, which is most often found in the pure Herat rugs, apparently for the purpose of displaying the ground color to the fullest possible extent. The pile is of the soft, glossy character which marks these weavings of Khorassan.

No. 428—MESHED KINARI, 20 feet 1 inch by 2 feet 10 inches.

Woven in the Khorassan district. The pattern, a rather realistic one, is quite unusual. The color effect of rose and blue combined is very soft and beautiful. A fine quality of wool is used, and the pile is dense and soft.

No. 429—MESHED KINARI—20 feet 1 inch by 2 feet 8 inches.

A companion piece to the above.

No. 430—KHORAMABAD RUG, 5 feet 4 inches by 3 feet 10 inches.

One of the perfect small fabrics now keenly sought for.

No. 431—OLD KURDISH RUG OF THE BAGHDAD DISTRICT, 8 feet by 4 feet 5 inches.

One of the Mesopotamian fabrics. Center of solid wine red. Very old, lustrous and extremely heavy. The indentations in the surface have been caused by coals falling on it from the narghile.

No. 432—FERAGHAN SEDJADEH, 6 feet 3 inches by 4 feet 3 inches.

In design this piece is a unique product of the Feraghan district. It abounds in rose, mauve and light green tracteries on a ground of green and white. The border ground is of rich blue, which is altogether uncommon. The general color effect is of pale coral. A Feraghan of this design, but with blue ground, was included in the Marquand collection.

No. 433—OLD CAMEL'S-HAIR RUG OF HAMADAN, 10 feet by 5 feet.

A particularly solid and yet silky specimen of the Hamadan weave. The design is what is known as *Ina Dar*, and is employed in practically no other rugs besides this variety. When found, this piece had a camel's-hair band nearly a foot broad all the way around it, but it was so worn that nearly all of it had to be removed.

No. 434—KURDISH COPY of a European Carpet Design, 5 feet 1 inch by 4 feet.

What has been said of the tendency of Kurdish weavers to borrow rug designs from everywhere is here interestingly illustrated. This extraordinary bit was woven in the Bijar neighborhood of Kurdistan from a French carpet design. In stout construction and in coloring it is up to the Bijar standard, and the accuracy with which the design is copied is almost incredible.

No. 435—VERY OLD HAMADAN, 8 feet 10 inches by 5 feet.

A camel's-hair piece of the sort which is no longer to be found. Once of great thickness, but has been worn absolutely to the foundation. The suggestion of stained glass afforded by this center is almost startling. A rug which it is quite impossible to duplicate.

No. 436—OLD KHORASSAN KALI, 12 feet 11 inches by 7 feet 2 inches.

For a fabric of its class this rug has unusual width in proportion to its length. Although the colors are strong, the repetitive pattern produces a soft all-over effect. Adequate lightness is secured by the multiplied areas of white and other pale tints. The soft, fleecy quality of the pile, which is due to careful selection of wools and is so characteristic of Kurdistan, is noticeable. These carpets, soft though they seem, are among the best in Persia from the standpoint of durability.

No. 437—SMALL TEKKE RUG, 3 feet 11 inches by 3 feet 6 inches.

Old and very silky piece, almost square.

No. 438—SHIRVAN KHILIM, 10 feet 6 inches by 5 feet 5 inches.

No. 439—MAHAL CARPET, 13 feet 10 inches by 10 feet 6 inches.

The Herati pattern shown on a red ground. A carpet of great dignity and richness of color.

No. 440—FINE OLD SOUMAK RUG, 11 feet 4 inches by 4 feet.

The green medallions, and the borders in green and pink, add to the charm of the fabric.









No. 427.





No. 441—DJUSHAGHAN KURD KALI, 16 feet 4 inches by 7 feet 5 inches.

One of the most thorough Kurdish products that it is possible to find. The design is essentially the Herati, or "fish" pattern, but the color and the treatment, particularly the emphasis given by laying the flower devices in white, all speak loudly of the Djushaghan influence. The border is even more suggestive of the same thing. So far as weaving is concerned, nothing is left to be desired.

No. 442—HEAVY OLD FERAGHAN KALI, 12 feet 9 inches by 6 feet 5 inches.

No. 443—GREAT GOREVAN CARPET, 23 feet 4 inches by 14 feet 7 inches.

A splendid center arrangement of strength commensurate with the size of the fabric, supported by corner sections which are nicely modulated. The large designs impart a spaciousness to the expanse of red, which would otherwise be trying, and which is relieved by floral patterns in light colors and drawn after the characteristic Herez manner.

No. 444—A RED-CENTERED PRAYER RUG, 6 feet 6 inches by 4 feet 4 inches.

This piece is altogether unique in the way of a piled carpet. The grounds for this conviction are somewhat as follows: Of the Sixteenth Century Kasvin and Ispahan rugs, in the so-called Shah Abbas design, there are a great many both in this country and Europe, not alone in museums but in private collections. The same may be said of Polish carpets. Of their origin and period there can be no doubt whatever. A piece akin to this rug, however, the maker of this collection has never seen and scarcely expects to see. To make its rarity clear it is necessary to refer to the sectarian division of Islam. The Persians are of the Shiah sect; the Turks, of the Sunni. The antipathy between these sections is very strong. To illustrate: In Tabriz there is a mosque a thousand years old, walled inside and out with the most exquisite and costly tile designs, but which has been allowed to fall into decay, and has been used as a dog-pound, for the reason that it was built by a Sunni emperor. It is easy, then, to understand that by the Shiah, the Turkish or Sunni religious forms are held worthy only of contempt; and yet here we have a prayer rug, the main design of which is purely of the Ghiordes (Asia Minor) character, which is very well known. Elsewhere in this collection, in fact, is a Ghiordes prayer rug (No. 324) corresponding in every important respect with this, even to the device in the spandrels over the arch. But the rug here presented is Persian, not alone in the knot employed, in the wool and the color, but in the treatment of the design throughout. It is certain that this rug was not woven by any Turk, even of the Mesopotamian district. It is equally unlikely that any Persian would ever have woven it voluntarily. At this point history

comes to assist in the reading of it. It is well known that the Turks, naturally devoid of artistic faculty, brought to Constantinople weavers, builders, artisans in gold, silver and other metals, as well as masons, to construct and beautify their mosques and palaces. The Sultan Suleiman alone, after one of his wars, brought four thousand captive artists and workmen from Persia for this purpose. Here is to be found the history of this carpet, which was woven by a Persian captive, and in the best manner of early Seventeenth Century Persian workmanship. With the exception of the floral suggestions in the center, there is nothing that is Persian in the conception. In treatment there is nothing else. The Persian touch is over it all. As illustrating the artistic color faculty of the Persian, attention is called to the transverse panels above and below the *mihrab* or arch, where blue and green are combined with the most interesting effect, also to the manner in which the spandrel designs have been treated. The rug has been very carefully treasured, and restoration has been made at certain points in the center and in some places throughout the border. This was done very long ago, for the colors and wool were exactly matched, which would have been impossible within the past twenty-five years. It will be noticed that perhaps two inches are missing from the outside all the way around. This has simply been worn away and the rug then trimmed and bound. When the fabric was new, there was another of the narrow red stripes enclosing the outer border. So far as the "history" of this piece goes, it is only to be said that it has been in the present collection about five years, and prior to that time it was in London for a matter of twenty-five years, in a private collection, which the owner, a man well versed in rugs, had gotten together in Constantinople and other parts of the East. That it was at some time either stolen from some person of note, or perhaps sold under pressure of pecuniary necessity, does not seem to admit of any doubt, for prayer carpets of this character and quality were in the possession of only the wealthiest Orientals. The conclusions arrived at regarding its origin are confirmed by the fact that the pile, which is very soft and suggests the presence of fine goat's-fleece, turns toward the top of the rug, which is an almost invariable rule in rugs that have been woven from a copy. It is evident from this that the weaver was not conversant with the design employed, while every Turkish weaver of any skill, particularly of the Ghiordes district, would have been able to produce a prayer rug of this design almost with his eyes shut.

No. 445—VERY OLD KHORASSAN KALI, 21 feet 7 inches by 7 feet 10 inches.

Very few of the old Khorassans of this class are now to be found, particularly those of such delicate coloring as this. There is an unbounded measure of class in the rug. The rose tones, more like those of light coral in their general effect, are of a value precisely complimentary to the rest of the color. Old and a beautiful fabric.

No. 446—PERSIAN SILK CARPET, 14 feet 10 inches by 11 feet 1 inch.

In minuteness of detail, one of the finest possible fabrics. The design, which seems incredibly complicated at first glance, is a carefully planned, co-ordinated arrangement in unbroken rows, having for its general foundation similar distance calculations and balance to those found in the Herati pattern, save that the diamond-shaped device there used is not given such emphasis. As a whole, the pattern's balance and regularity, which are counted an ultimate test among students of old Persian design, are beyond criticism. The design begins from an absolute center, which is found in a tiny lozenge-shaped space, with four miniature flowers facing one another, the outer line of the spiral vines furnishing again four sides for the extending pattern. This co-ordination may be traced throughout the rug. It is almost beyond belief that several weavers could have been associated in the making of this carpet, and have maintained such accuracy. The vines carry throughout their entire length minute flowers and pinks drawn in profile at stated intervals. The alternating rows contain a small version of the lotus palmette, another relationship to the Herati. In the border the floral forms are somewhat larger, but not sufficiently so to overweigh the fineness of the field. The flowers in the border are drawn with more of realism, particularly the rosebuds which adorn the more delicate vines. The vine and leaf elements throughout the entire carpet are in soft green. The field of the center is golden yellow, and the cream ground of the border lightens it sufficiently to lend the panel suggestion desired. The texture is unusually heavy for a silk. Most silk carpets are too delicate to be used as floor coverings; this piece has a practical value and will withstand wear fully as well as the finer of the wool rugs.

No. 447—SEHNA KALI, 15 feet 9 inches by 7 feet 2 inches.

A heavy and beautiful carpet in the best manner of Sehna.

No. 448—KURDISH RUG, 7 feet 10 inches by 4 feet 2 inches.

A keen color sense only could have devised borders equal to the display of soft yellow in this center. One of the daintiest pieces of coloring in the collection.

No. 449—SARABAND KALI, 13 feet 5 inches by 5 feet 6 inches.

Not one in ten thousand of the typical Mir rugs of Sarawan has a white ground. This example is perfect.

No. 450—TEKKE PRAYER RUG, 4 feet 8 inches by 4 feet.

No. 451—KAZAK PRAYER RUG, 5 feet 10 inches by 3 feet 4 inches.

(a) *Plate II.—Lesghian Strip of the Caucasus, 11 feet 2 inches by 3 feet 11 inches.*

A considerable number of rugs proceed from the middle section of the Caucasus, in which yellow and blue prevail almost as largely as they do in the sedjadeh and prayer carpets of Kulah. They are marketed chiefly in Tiflis and Elizabetpol, and are attributed to the Lesghian tribes, scattered all along the foothills of the range. They show less of conformity to the strict letter of Caucasian design than those of the sections farther East, but like the rug here reproduced seem to pursue in part a symbolism of their own, and in minor ornamentation lean toward the Persian teaching. They are bright, wholesome and serviceable, and in certain surroundings most desirable in point of color.—*From the tissue text of "Oriental Rugs."*

(b) *Plate IV.—Baku Rug, 15 feet 1 inch by 4 feet 8 inches.*

This rug might well be declared a thoroughgoing Kabistan, save for a small discrepancy in the finishings. Instead of the broad cotton selvage shown by the Kabistans, the weavers of the old Baku province just to the East, along the Caspian coasts, affect a single cord edging, after the manner of Shirvan, which in turn adjoins the Baku district on the South. In design and color the piece is almost perfect Kabistan, even to the birds in the corners, but a small streak of dull brown, probably camel's hair, thrown across the blue ground at the top, out of deference to superstition, immediately suggests the Baku weaving.—*From the tissue text of "Oriental Rugs."*

(c) *Plate VIII.—Old Kurdish Rug, 8 feet 11 inches by 3 feet 7 inches.*

What mastery of coloring the unschooled mountain Kurd possesses, this unusual piece of carpet goes far toward showing. Moreover, in almost every respect it illustrates the best Kurdish spirit in design and workmanship. The repetitive feature, which is in highest favor in Kurdistan, is here brought out, both in field and border. So also is the fine skill in shading, in which these people have always excelled, but which, unfortunately, is being wholly abandoned in the newer rugs. No system of color reproduction, even one so efficient as that here employed, can bring out all that the weaver has actually accomplished with an exceedingly small schedule of color in the central field. There is a simple honeycomb pattern repeated, with a small flower figure within each cell. Only three colors are used—yellow for the ground, blue for the outlines and red for the flower, with a stitch or two of white and blue in the center; but an alternation of sunshine and shadow, regardless of the light in which the rug lies, is effected merely by the weaver's manipulation of the yarns—the addition of a knot of blue here and there or, on the other hand, the substitution of a knot of yellow or red, and, to complete the result, a trimming of the yellow and red yarns shorter than the blue. When the rug is looked at from a distance the yellow is hidden and the shadow of blue

is intense. This throws the yellow and red in other parts into stronger contrast.

Something of the effect may be secured by holding the plate horizontally on a level with the eye. This will also bring out strongly the manner in which the color diversions in the border have been adjusted to coincide with the center. This border has a more extensive range and variety of colors than almost any rug the author has ever seen. Some minute spots of faint colors have been unavoidably lost in reduction, but the color process has almost miraculously retained the effect of them.—*From the tissue text of "Oriental Rugs."*

(d) *Plate XV.*—*Sehna Khilim, 6 feet 4 inches by 5 feet 2 inches.*

The Sehna product is by far the finest of any known in the khilim stitch, and has all the appearance of completeness which marks the piled fabrics of Sehna, which, indeed, the khilims follow rather closely in design and color. The pattern is the close form of the Herati, for the center, and Sehna has developed it to a greater measure of perfection than any other weaving district except Feraghan, where, as will be seen by Plate XIX, it is used with almost equal perfection. In border, the fine khilims do not usually employ the Herati stripes which are found in nearly all the piled rugs. This really is a fine artistic touch, since the small vine and flower design here used is much more appropriate in a fabric of such extreme lightness as the khilim. In the matter of weight, this piece itself is little more than a shawl, and the threads with which the pattern is woven are quite as fine as many of those used in the making of lace. It is the habit of the East to wash khilims as one washes a garment, and even where the dyes are vegetable, and thoroughly fast, this process and the subsequent drying in the sun makes very strong colors take on a soothing softness. Nothing could be more delicate than the rose-pink of this covering, which by the aid of the blue is converted in its general effect to something very like violet.—*From the tissue text of "Oriental Rugs."*

(e) *Plate XVI.*—*Herez Prayer Rug, 6 feet 1 inch by 4 feet 8 inches.*

This is in the strong, heavy drawing almost universal in the Herez fabrics. The rug is new, but the design is not of modern making. In a collection of old pieces I have seen one or two antiques that were quite similar in figuration, although wrought with a blue ground. The colors here are the same as are found in the Herez and Gorevan large carpets, although there they appear in huge medallions. At first glance, the prayer-arch formation is scarcely apparent, but when seen is found to be maintained throughout the whole length of the rug, with repeated arches in heavy blue lines, and the tree feature running through the middle. The sides of the pattern are well balanced, but the devices, mostly floral, are very odd in character. In the border the Chinese cloud-band is repeated, a mark suggestive of the great prevalence of Mongol blood in the population of Azerbaijan.—*From the tissue text of "Oriental Rugs."*

(f) *Plate XIX.*—*Old Feraghan Sedjadeh, 6 feet 8 inches by 4 feet.*

An excellent example of Eighteenth and Nineteenth Century work in the Feraghan district—the Herati or “fish” pattern in very compact form, with the corner spaces distinctly set out and a species of Herat border. In the narrower stripes will be observed the pear pattern, something after the manner of the older Khorassans. The broad border has the characteristic light green ground, which appears in most of the better and older rugs of the pure Feraghan weave. This green wears down quickly and leaves the other colors in relief. The pile yarns are trimmed closely in the beginning, and long wear has brought them very near to the foundations, but the design is still clear and the general color effect is of almost a heliotrope quality.

(g) *Plate XXIII.*—*Yomud Turkoman, 10 feet 2 inches by 7 feet.*

While this rug, by reason of the old-rose tint of its ground color, in certain lights, must be classed as a Yomud, there is a certain paucity of coloration in the border, to wit, an absence of yellows and blues and other shades prevalent in the Caucasus, which makes it likely that it was woven among the Akhal or Salor Turkomans, or some tribe a little remote from the Caspian coasts. The central design, however, with its tendency to an ornate and picturesque diamond device instead of one bounded only by the hard octagon of the Bokhara, so-called, shows that the carpet is not a product of any of the eastern Turkoman provinces. It is a sterling rug, and the extreme accuracy with which the patterns are wrought predicates at once the fineness of texture—which it has—and skill on the part of the weaver. There is a suggestion of vine and flower in the latch-hook and tarantula arrangement of the border stripes.—*From the tissue text of “Oriental Rugs.”*

(h) *Plate XX.*—*(First Edition.) Composite Rug of Beluchistan, 7 feet 2 inches by 4 feet 11 inches.*

This carpet, which, judging from its condition, must be all of a century old, is not the type most frequent among Beluchistans. Its knot and general construction, and more especially the peculiar pattern of the web at the ends, proclaim it of Beluchistan manufacture. But the color, a red which has gained depth with years, is the color of the Tekkes of Turkestan. The luster, however, is peculiarly characteristic of Beluchistan weavings, due probably to some treatment of the wool, and the deep blue, which in some lights easily passes for black, is another Beluch possession. In the roughness and crookedness of the rug, as well as in the various small figures with which the triangular spaces at the sides are occupied, we can read for it a nomad authorship. Superstition is plain in the patently intentional irregularities, both in drawing and direction, noticeable in the small white pattern dividing the border from the field, and likewise in the irregular placing of the white figures in the border. Two of the figures at the foot of the field, too, it will be seen, are woven

in the brown wool with only a spatter of blue. Thus the evil eye is averted. For the design, it combines Tartar with Chinese, which bears out the well-established record of Beluchistan as a country populated by a mixture of all the races which for thousands of years have wandered up and down Asia.

No. 453—FERAGHAN KURDISH RUG, 10 feet 4 inches by 5 feet 4 inches.

In all points of design save the width of the borders, a perfect Feraghan, but the Persian weaver is unable to accomplish such coloring.

No. 454—FINE KURDISH RUG, 8 feet 8 inches by 4 feet 9 inches.

The whites are so distributed in the center that the "pear" pattern is not at first discernible. A singularly soft rose color gives the rug distinction.

No. 455—BELUCHISTAN RUG, 10 feet by 5 feet 9 inches.

Dark red, well woven. The fine white pattern of the border and the center devices appears strong against the darker background.

No. 456—OLD GHIORDES PRAYER RUG, 5 feet 7 inches by 4 feet 4 inches.

A typical fabric in every particular. The examples with pale blue ground are very rare. In this piece a notable feature is the manner in which the blue is carried out into the border section, in such small and well-distributed areas that the effect produced is light, and thoroughly harmonizes with the center.

No. 457—PAIR OF KURDISH KINARI, 18 feet 6 inches by 3 feet 8 inches; 18 feet 6 inches by 3 feet 8 inches.

A stout pair, excellent in length and breadth and having a pale green ground, which is most rarely found in any Kurdish fabric. These pieces were part of what must have been an enormous triclinium.

No. 458—LARISTAN KALI, 15 feet by 6 feet 1 inch.

Large "pear" pattern of a type rarely found, on a red field. Old, fine in texture and in perfect condition. A rare and beautiful carpet.

No. 459—ANTIQUÉ CHINESE RUG, 10 feet 4 inches by 5 feet 5 inches.

Extremely old, and a wonderful piece of Chinese coloring in yellow, pale pink and the two blues common to certain Chinese potteries.

No. 460—OLD KIRMAN STRIP, 12 feet 3 inches by 3 feet 1 inch.

The Mina Khani design could not have finer presentation, as the Kirmanli have always been held among the best weavers in Persia. The blue is almost, if not quite, equivalent to that of Kurdistan, and in the treatment of the design the Kurdish model has been studiously followed. There are lacking, however, the two border stripes which are invariable concomitants of the pattern, and the red of the large flowers is of a less roseate tone than that found in the heavier carpets of the West. The rug is, nevertheless, a great rarity as well as a thing of beauty.



No. 461—KHORASSAN CARPET, 30 feet by 20 feet.

Khorassan carpets of this magnitude and general character reproduce the splendid Durbar fabrics of Northern India which were seized upon with such avidity after the English invasion of the peninsula. So great was the cry for them in England that within a comparatively short time the carpets of Lahore and Delhi were practically exhausted. The noteworthy element in this piece is its magnificent display of mass color, the blue and the red being of a precisely equal value, and the preservation at the same time of a fine lightness by means of the floral touch and the high lights in the border. The quality of red and blue employed here are precisely those used in the great Persian carpets made during the Sefavian reigns, the red being recognized among students of tapestries as the color of Ispahan. In the Sixteenth Century the blues were exchanged for a border of a peculiar deep leaf-green, but in the great carpet of Ardebil blue of this quality is an important factor. The large floral devices in the center here are those of the Shah Abbas rugs, but the corner decoration is more pronounced, and has always been so, in the Indian carpets than in the fine Ispahans. A very delicate tone is given to the border section by the light shades used in the small borders, which reproduce in effect the tones of the Kayin and Herat carpets, now so nearly exhausted. The border section would hardly be sufficiently heavy to balance the strong character of the center were it not for the massive floral design, of lotus derivation, which appears in the broad stripe. In a textile way, it will be hard to excel this fabric.

No. 462—OLD KULAH PRAYER RUG, 6 feet by 4 feet 2 inches.

One of the Kulah types, in which red, blue and yellow are practically the only colors. The rude presentation of a house with contiguous trees, found in the center, is the Turkish weaver's nearest approach to realism. It is singular that such freedom should be shown in a devotional carpet, since the Mohammedan law is so strict against depiction.

No. 463—YURUK STRIP, 13 feet 8 inches by 4 feet.

One of the finest of antique Anatolians. Things of this class cannot now be had even in the Turkish centers. Note the corrosion of the dye in the black ground, also the color combination of the medallions and the swastika in the running border design.

No. 464—TURKOMAN BAND, 40 feet by 1 foot 4 inches.

Used by Turkoman chiefs as friezes around the interior of their *kibikas* or tents. This is an old example of unusual size.

No. 465—DJUSHAGHAN KALI, 16 feet 7 inches by 6 feet 5 inches.

The carpets of Djushaghan are esteemed most highly among Persian judges of textiles. The piece here shown attains a high standard from the weaving standpoint. It is unusual in the strength of its border pattern, which has rather more of the







No. 435.



North Persia quality. The Djushaghan red is unmistakable, but the carpet has a little higher key, to balance the strength of border. The broad leaf in green is also exceptional.

No. 466—PAIR OF PERSIAN SILK PRAYER RUGS, with raised design, 6 feet 1 inch by 4 feet 6 inches; 6 feet 4 inches by 4 feet 6 inches.

Possibly the finest example of the Persian textile skill now to be found anywhere. There are said to be fourteen hundred knots to each section of the piled part, and this is readily to be believed, since the warp thread which determines the fineness of the knot is of itself a very fine spun silk. The design is a well-known one in Persia, a flowering tree in a jardiniere, but it is seldom that the vessel and its content are presented with such studied grace and perfection. There is a hint of Indo-Chinese character in the shape of the vessel, but the branches and flowers are depicted in the manner common to the finest old Persians. The color has been preserved throughout all the piled sections with a view to the relief in which they would appear against the tissue-like background of pure white. The small trees at the base of forming the *mihrab*, or prayer arch, are of the conventional willow pattern, which so often in Persian art accompanies devotional emblems. At the sides of the central space are found, as if in extension of this idea, the protruding half of the old Indian version of the "tree of life," which had its origin, no doubt, so far as shape is concerned, in the cypress tree. Nearly all the prayer rugs which have been made with this idea of the tree, and with great elaboration, have been produced in the South. In the wool fabrics, a few old pieces are found, and of late years copies have been made of considerable fineness, but the designs of these fabrics have been, as a rule, overloaded with flowers, and the drawing has been in many cases stiff and repellent, in spite of their profusion of color. The charm of the two fabrics here shown is the simplicity of the design and the verisimilitude of the plant forms. Certain of the branches of the tree, although more or less conventionalized, have still a natural swing and balance. A small divergence of color may be noticed in the two rugs, particularly in the blue of the vase and the rose ground of the spandrels above the arch. The slender, fine traceries and flowers of the one-half sections of trees at the sides are in one rug laid in light green and pale tones, and in the other in deeper colors in harmony with the general character. It is to be noticed, however, that the rug in which the ornamentation of the tree is darkened is the one which has the lighter shades and spandrels. There is a slight difference in length also, which comes from a shortening of the spandrels in one rug and a consequent condensation of the patterns. At first glance the spandrels appear to be entirely in pile weaving, but this is not the case. The colors of the warp thread have been changed here to produce an attenuate background, upon which the patterns are laid in harmonious fawn tones. In the borders, there is a vine-and-flower pattern built upon the lotus. The centers of the rosettes bear

eight-pointed stars. This star form will be found also in the narrow border stripes, and its prevalence throughout the rug is due to the fact that it is a religious emblem of great antiquity, which has been preserved in Asiatic art throughout the centuries, and in spite of the changing religious currents which have prevailed. When one comes to consider the two rugs from the mere standpoint of color, they are even more astonishing than from that of texture or design. There is always immense luminosity in silk pile, but the effect here seems to be magnified by the raised patterns. It is only necessary to move these fabrics about to discover entirely new and contradictory color in both of them. This, strangely enough, applies as much to the thin hard web as to the piled surface. Seen in one direction, the web is of snowy white, and in the other a soft fawn tone. There is small likelihood that the future will see finer weavings come out of the East than these.

No. 467—A RAISED SILK PRAYER RUG, with Gold Ground.

This piece is closely related to the pair No. 466, but shows a higher intention in the display of so much metal. Taken together, the three fabrics represent a very high form of Persian handiwork and constitute, so far as this country is concerned, a class, I believe, by themselves.

No. 468—FINE SARAWAN KURD KALI, 15 feet 7 inches by 7 feet.

The design and coloring in the main are quite typical of Sarawan, but the green of the corners is a Feraghan mark, and the border relates to Djushaghan. It all illustrates the facility with which the Kurdish weavers levy contributions from every textile source. An interesting carpet, of the highest order of merit.

No. 469—KAZAK RUG, 7 feet 5 inches by 4 feet 9 inches.

One of the most perfect of the Kazak weave, shown not alone in the fine definition and unusual color of the design, which is fully equal to Daghestan, but by the texture, as appearing on the back of the fabric. The detail of the small figures in the center and the studiousness of workmanship suggests the famous shawls of Cashmere.

No. 470—HEAVY KURDISH RUG, 8 feet 2 inches by 5 feet 3 inches.

The display of dark blue makes this coarse piece of value as a document.

No. 471—OLD SILK CARPET OF CHINESE TARTARY, 11 feet 10 inches by 12 feet 1 inch.

This extraordinary piece lacks only three inches of being absolutely square. It is almost beyond belief that such mystical things in color could be embodied in a woven fabric. Upon the



face of it, the carpet is a remarkable one, with what is known as the pomegranate pattern. This device is found in one other fabric of the same origin in the collection, not as a co-ordinate design, but as an incidental ornament. The flowers, and the pomegranate fruit serve here to give the necessary accent throughout the field, and an even stronger note is afforded by the fret pattern of the border, in which the color is cleverly distributed. What really is mysterious about this rug is the possibilities that lie within the filament itself. The ground color, examined in clear daylight, is the palest of pink, which was originally no doubt of very much deeper shade, the diminution in strength being undoubtedly due, in the main, to age, since this quality of Chinese red in all old rugs of this section is wont to have fallen away in in about the same measure. Unlike most Oriental fabrics coming to America, this piece has a tangible history reaching for over half a century. It was owned and used in London for many years. What is really beyond explanation is that when moved or wrinkled in certain lights there appears in this pink body a decided cast of soft blue, making the rug resemble an opal. The violet shades are remarkable, since there appears no blue thread anywhere to produce the effect common in shot silks. It is hard to understand the cause of this iridescence. For beauty of the most delicate order the piece stands unequalled.

No. 472—FINE OLD PAIR OF SARABAND KINARI, 12 feet 11 inches by 3 feet 1 inch; 13 feet 2 inches by 3 feet.

The strips of this weave, pure Persian in texture and design, are among the rarest things in Eastern importations nowadays. The color in these old fabrics is magnificent, and for restfulness and decorum they are likewise unexcelled.

No. 473—PURE KURDISH KALI, 14 feet 4 inches by 6 feet 2 inches.

This design and coloring of Kurd fabrics is found with a certain degree of frequency in strips, but in the kalis most rare'y. The likeness to gold in the yellow ground of this center is remarkable. The Kurdish weavers are accustomed to making the variations here shown in the coloration of the repeated patterns.

No. 474—OLD GHIORDES PRAYER RUG, 6 feet 3 inches by 4 feet 2 inches.

A fine, typical example, though with rather heavy ornamentation, and displaying the Kulah stripes. The fringe it has become a custom in Constantinople to add to prayer rugs of this character.

No. 475—OLD KURDISH RUG, 8 feet 5 inches by 3 feet 7 inches.

How far the skill of the Kurdish dyer outdoes modern chemicals has ample demonstration here. No velvet could be softer, no color contrasts more undeniably beautiful than are seen in this old mountain product.



No. 476—OLD KALI OF DJUSHAGHAN, 16 feet by 6 feet 6 inches.

The highest type of Djushagan weaving is here displayed. This design, the traditional one of the province, is recognized throughout Asia, likewise the peculiar red in which the ground is laid. While these rugs at first glance appear to have merely formal patterns, the richness of the conventional floral forms involved is bound to become apparent upon the most casual study of them. In the Persian bazaars a Djushagan of this size and extraordinary quality would attract a crowd in a very few minutes. Great strength and grace is added to this fabric by the border, which is carried upon a blue ground, and shows a rare strength in design and color. This is one of the rarest and best of all the old rugs.

No. 477—VERY OLD KAZAK, 6 feet 9 inches by 4 feet 9 inches.

The balance of light and dark color in this rug, with a view to brilliancy, is phenomenal. It is an old piece, has had perfect care, and is of a pictorial character rare among these heavy weaves.

No. 478—OLD TEKKE CARPET, 11 feet by 7 feet.

The supply of old-time rugs of this class is practically exhausted, and this fabric stands out as altogether phenomenal among the multitude of pieces of ordinary quality now appearing from the Turkoman looms. With one exception—a piece now owned in Tabriz, Persia—the collector does not know of a Tekke, or so-called "Bokhara" rug, of large size, approaching this in merit. The proportions are almost geometrically accurate; the texture is wonderfully fine, and the definition of every element in the design entitle it to the appellation "royal," so often misused in application to all classes of rugs.

No. 479—RARE PERSIAN SILK CURTAIN.

This sort of decoration, so much used in mediaeval Persia, has almost wholly disappeared. Particularly rare are those woven in a single piece as this is, and spread into two curtains at a point near the top, yet maintaining the completeness of the pattern, after the manner of the khilims. It is in every way indicated that this exquisite fabric was woven in Kirman. Not alone do the textile peculiarities show this, but the design is of purely Kirman character. The vase here used is scarcely seen in fine weavings of any other section. The display of color is most elaborate, and the drawing of the pattern studious and accurate.

No. 480—HEAVY ANATOLIAN RUG, 8 feet 10 inches by 6 feet.

Fabrics of this sort are woven in the hills west of the Euphrates. The designs follow in large part the heaviest of the Persian and Kurdish conceits, while in the center there is still found much of Turanian quality. Nothing could be more stupendous from a textile standpoint and the color is of pure native manufacture.

No. 481—IMPORTANT CARPET OF KIRMAN, 21 feet 4 inches by 15 feet 6 inches.  
The design has the merit of covering the field without producing the crowded effect which mars so many of these carpets. There is a soft note of blue which, beginning in the center of the rug, is carried out with great skill and good taste to the outermost border. The strength of this in the arms of the medallion, the corners and the ground of the narrower border stripes, gives the piece its essential color. In strength of pattern the border section shows nice calculation. The texture is the best of Kirman.

No. 482—SARAWAN KURDISH RUG, 9 feet 9 inches by 5 feet 5 inches.  
A beautiful fabric of considerable age and thoroughly woven. Only in the finer points of treatment does it deviate from the pure Saraband models.

No. 483—OLD RUG OF HAMADAN, 9 feet 9 inches by 4 feet 9 inches.  
It is quite impossible to find to-day in the Persian markets any such examples of the old camel's-hair Hamadan weavings. In material, in texture, in exquisite refinement of pattern, the balance of color between border and center, the rug would attract attention anywhere. Upon examination, however, the surpassing quality of the deep blue in the ground, upon which the medallions and small figures are offset, stamps the piece as thoroughly within the collector's class. In certain lights the color effects are surprisingly beautiful, and the texture is unsurpassed. Its like will probably not be seen again.

No. 484—KHORASSAN RUG, 12 feet 9 inches by 6 feet 2 inches.  
Exceptionally strong medallion design, with unusual amount of light blue.

No. 485—OLD TEKKE PRAYER RUG, 4 feet 7 inches by 3 feet 7 inches.

No. 486—VERY OLD EMBROIDERY OF RESHT.  
The finest example of the Resht (Persian) embroidery which has been imported. The softened colors alone are sufficient to argue its age; further proof, however, will be found in the evidence of repairs it has undergone, chiefly in the central field. The ultimate demonstration of high class in Persian textiles—not in the piled rugs alone, but in the needlework—lies, perhaps, in absolute balance between the different parts of the design. In this respect the workmanship of the piece here submitted is quite beyond criticism. The unity of the whole conception is almost perfect. Small blossoms, birds—in fact, every smallest detail, is exactly the same as its corresponding element at the opposite side or end. The ground-colorings by which most of the effects are created are first "applied," then embroidered. Attention should be called to the perfect correspondence in value between the inner borders and the center. The outer border, with deep, Persian blue ground, is intended to serve merely the purpose of

a frame. When the piece came to America it was in very bad condition. No substitution, however, has been performed upon it. The chief alteration has been in the way of cleansing and mending. No fictitious "history" goes with this fabric. It will speak for itself to any connoisseur of such objects.

- No. 487—CAMEL'S-HAIR CARPET OF HAMADAN, 20 feet 6 inches by 9 feet 1 inch.

A characteristic example of Hamadan workmanship. The carpet is of mosque size, with the central and the small terminal medallions, as well as the outer band, woven in camel's-hair. Two shades are used in the center in order to outline the pattern. The outer band of camel's-hair in all Hamadans of this class gives to them a very strong panelled character, but the tones are low and the whole carpet consonant with the softest balance in wood color. It is most difficult to find in present-day importation fabrics as available for certain phases of house furnishing.

- No. 488—FINE OLD SOUMAK CARPET, 9 feet 4 inches by 7 feet 6 inches.

Conforms to the standard of Soumak design. The panel effect produced by the light border stripes is excellent. The center of the medallions is occupied by the swastika, emblem of good fortune.

- No. 489—OLD SARABAND KALI, 16 feet 4 inches by 7 feet 1 inch.

An admirable illustration of the old Saraband weave.

- No. 490—PAIR OF FINE KURDISH KINARI, 16 feet 4 inches by 3 feet 5 inches;  
16 feet 1 inch by 3 feet 4 inches.

This is one of the most perfect pairs that the collector has encountered. The standard "tree" device of middle Kurdistan is executed with splendid accuracy, and the borders are of great dignity. Few fabrics now come from any part of Kurdistan showing so much of the old excellence as these. They are almost perfectly matched, as the measurements will indicate. The length is most desirable.

- No. 491—OLD HERAT KALI, 15 feet 7 inches by 7 feet 5 inches.

One of the richest of the "all-over" designs for which Eastern Persia is distinguished. The combination of the "pear" pattern in various forms, and with more or less ornamentation, together with the trailing vines and creepers which bind the whole together, make a brilliant jewelled effect against a background of very soft Khorassan red. In texture this rug is far better than the great majority of the old East Persia rugs, having been, in the beginning, of a pronounced thickness and solidity.

- No. 492—RARE OLD KALI OF KHORASSAN, 17 feet 3 inches by 7 feet 3 inches.

A rare type, not alone for its yellow ground, which occurs in only one or two other old pieces in the collection, but on account of its design. The "fish" pattern is much elaborated, realistic rosebuds being added to it among other things. This, as well as

the fine floral display in the border, is a mark of the Kirman influence, which is seen even more plainly in one other *kali* in the collection. A gentleman from Constantinople, resident buyer there for a large importing house, said upon seeing this piece that during all the years he had been inspecting rugs in the bazaars of Stamboul not more than two or three pieces kin to this had passed under his observation. In perfect condition.

No. 493—KIRMAN CARPET, 11 feet 9 inches by 8 feet 9 inches.

The color theory of this carpet is unusual for a Kirman. The strong red in the field, adorned by floral designs in white, is more suggestive of antique carpets of Northern Persia. The border is ornate and finely distributed.

No. 494—OLD SARABAND CARPET, 19 feet 8 inches by 7 feet 4 inches.

In every respect a thoroughgoing example of the best Sarawan workmanship. A peculiar soft luster is obtained by alternating the knots, white and red, at the outside of the "pear" patterns. This serves also to bring the device out in clearer relief against the dark blue background, which is such an element of dignity in all the carpets of this class.

No. 495—VERY RARE ANTIQUE BELUCHISTAN, 6 feet 3 inches by 3 feet 7 inches.

In this entire collection there are few rugs which show more of absolute class than this little piece. The pattern is from the Persian, but the coloring, marvellous blue and an inimitable quality of salmon color, have not been successfully reproduced in the rugs of any other land. The quality of the blue is surpassed in no rugs that come to market to-day. It is the finest the collector has seen in any Beluchistan fabric within the past ten years, and the wool has all the softness and lustre of silk. Observe the texture at the back of the rug.

No. 496—HERAT SEDJADEH, 6 feet 7 inches by 4 feet 5 inches.

No. 497—HERAT SEDJADEH, 6 feet 1 inch by 4 feet 2 inches.

No. 498—SMALL TEKKE RUG, 4 feet 11 inches by 3 feet 7 inches.

Since the beginning of the troubles in the Caucasus, practically no importation of the so-called Bokharas has been made.

No. 499—OLD KALI OF KHORASSAN, 16 feet 4 inches by 7 feet 8 inches.

A carpet of great dignity and beauty, to which the border, with its simple rose ground and decorous leaf patterns, contributes not a little. Though very old, the rug is still in perfect condition.

No. 500—RARE AKHAL TEKKE MAT, 2 feet 10 inches by 2 feet 10 inches.

Very small form of the lozenge-shape medallion.

- No. 501—UNIQUE TWO-PANELLED RUG OF KURDISTAN, 8 feet 7 inches by 5 feet 9 inches.  
The design, a wonderfully rare one, is evidently intended to imitate the rugs woven in Kurdistan (a single example of which is in the collection), made in two parts, after the manner of the Kurdish khilims, and joined, some embroidery being used to cover the seam. The design is more or less composite. The stripe, produced by rows of small devices in alternating colors, is characteristic of Shiraz. The green ground of the borders is Feraghan. The border devices themselves are Kurdish. A further mark of the Kurd is the bar in lighter red, which lies across the field in both panels. This is found to a greater or less degree in all Kurdish fabrics. In width this piece is unusual, and in quality admirable.
- No. 502—RARE SHIRVAN DJIJIM, 7 feet 5 inches by 5 feet 2 inches.  
The transverse stripes and panels are completely covered with embroidered patterns, which show much of the character of Turkestan. A general tone of almost neutral softness is produced.
- No. 503—ANATOLIAN PRAYER RUG, 5 feet 10 inches by 4 feet.  
An example of the pure, strong Turkey red.
- No. 504—VERY RARE PAIR OF SEHNA KINARI, 19 feet 3 inches by 3 feet 10 inches; 19 feet 4 inches by 3 feet 10 inches.  
It is seldom that a strip of this weave is seen in western lands; still more seldom that an accurately matched pair is found, for more than nine-tenths of the Sehna rugs of the old quality which appear in America are of the Sedjاده size. The workmanship of these *kinari* is illustrative of the best of Sehna, and the design, even to the ornamentation, is equally typical. The weave is the exemplar of Persian handicraft, and the peculiar system of twisting the threads gives to the Sehna fabrics, in spite of their thinness, great durability.
- No. 505—UNIQUE RUG OF KHORASSAN, 13 feet 3 inches by 6 feet 2 inches.  
Only at rare intervals does a fabric of this type appear, always emanating from a single neighborhood near to Ghayn. It is a custom of these weavers to take some standard diaper pattern and present it in the center in one color, upon a ground of this peculiar red, which is almost a replica of the Sixteenth Century Ispahan red. The pattern most frequently found is the Herati or "fish" pattern, but in this case the weaver has gone to Kirman for inspiration. The central design is an outline treatment of the vases from the old-school floral-patterned rugs of Kirman, save that the Herat tendency has developed a decided row effect, the vases being arranged perpendicularly one above another. The color of the whole rug, as well as the workmanship, mark it as a fabric of the highest class.

No. 506—VERY OLD SILK RUG OF CHINESE TARTARY, 13 feet 5 inches by 6 feet 10 inches.

A silky and very beautiful old fabric, in comparatively pure design. The Tartar influence, however, is very clearly visible, and even the coloring has taken a hint from the races of the West. The medallions of the border pattern are Chinese in essence, the arrangement of the tarantula devices in diagonal rows in the field is found, though with somewhat different treatment, in Caucasian rugs, whose weavers have in turn borrowed it from the Turkomans. The central medallion is characteristic of Chinese, but the use of the others, quartered, in the corners, bears a faint Persian suggestion. The texture is very fine for this class. No more mellow tone of red could well be imagined than that employed for the ground of this rare old rug.

No. 507—LARGE CARPET OF KIRMAN, 21 feet 10 inches by 16 feet 8 inches.

A fine big fabric in the designs of the old South Persia Kirman. The style is altogether floral, and with suggestion of the grotesque animal figures used so largely in the fine Sixteenth Century rugs. The pattern is a diaper, like the older fabrics, avoiding the heavy medallion or *turunj* shapes most prevalent. The color balances are well maintained by the emphasis given to the larger figures throughout the field. The texture is very fine and the dyes of the best.

No. 508—ANATOLIAN REPRODUCTION, 7 feet 2 inches by 5 feet 3 inches.

This rug was woven upon the same looms as No. 136, and like it is a reproduction of a rug found in the Berlin Museum. Its design is scarcely Oriental, although it shows marked points of similarity with certain Eastern pieces. For example: The barring of color in the central field, the almost iridescent character of some of the shades here, might well be the work of a Kurdish dyer, but it is rarely a design can be found in the pure Oriental rugs of such uniform floral character as this. The borders, too, show small trace of Oriental derivation, but in textile character the rug is as good an example as could be produced of the fine weaving done of late years at the great Turkish looms, conducted under the auspices of His Majesty, Abdul Hamud.

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